

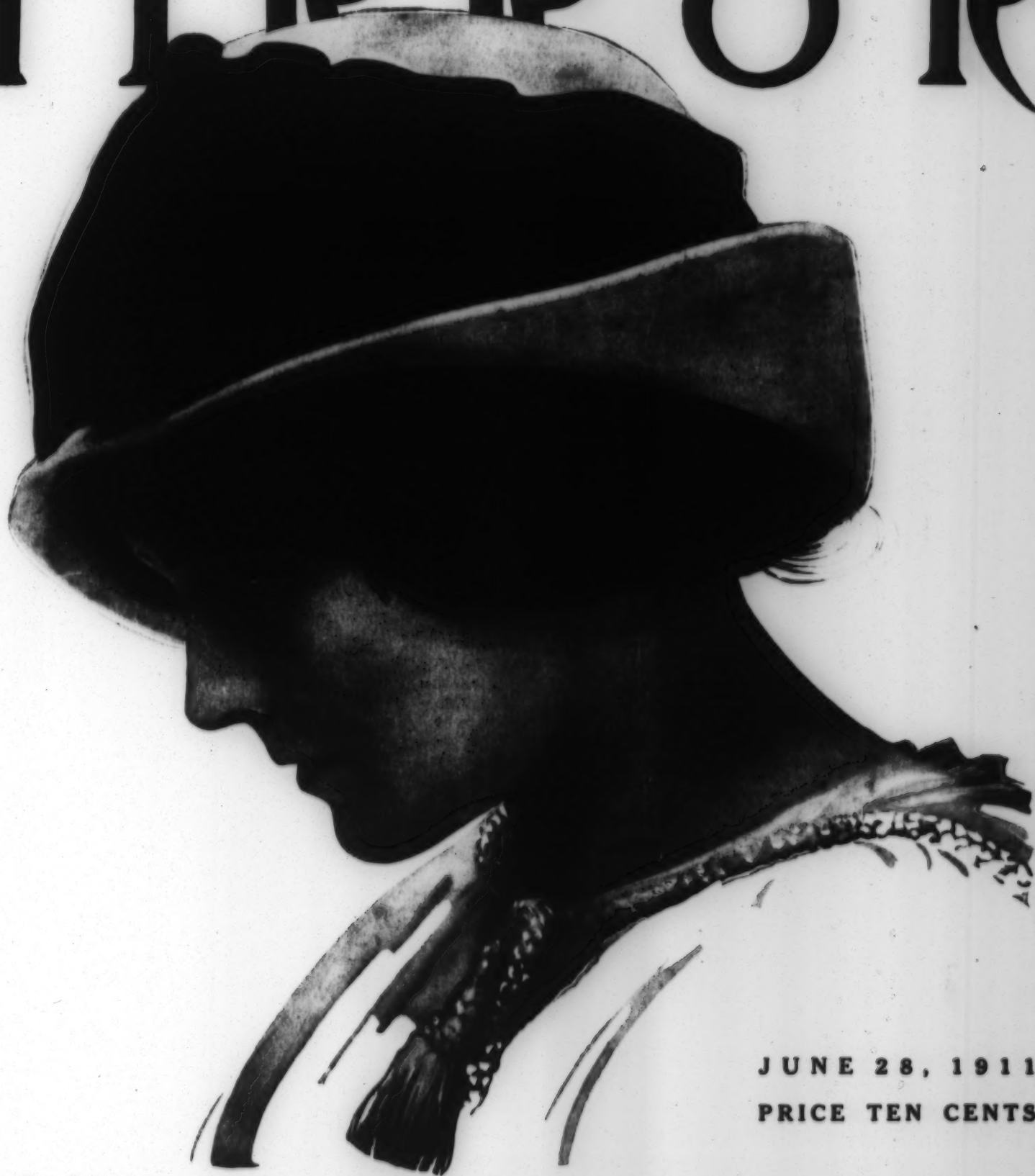
"Practical Academic Drama," by Professor George P. Baker

THE

NEW

YORK

# DRAMATIC MIRROR



JUNE 28, 1911

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 121 West Forty-second Street, New York  
 Chicago Office, Grand Opera House Annex,  
 123 North Clark Street  
 Otto L. Colburn, Representative.  
 Published every Wednesday in New York  
 Registered Cable Address, "Dramirror."  
 Entered at the Post Office as Second-Class  
 Matter

# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

## SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian \$3.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-Page, \$35.00; Half-Page, \$65.00; One-Page, \$125.00.

VOLUME LXV

NEW YORK, WEDNESDAY, JUNE 28, 1911

No. 1697

## The Case of Byers

**I**N THE CASE of ALEXANDER BYERS, justice has traveled with the traditional "lead heel," but it promises to strike with an iron hand.

This notorious play pirate and promoter of piracies has been a thorn in the flesh of dramatic authors and managers for more than twenty years. Prejudging the case of the average man charged with a crime or a misdemeanor is ordinarily discouraged on the theory that guilt must be proven and in a spirit of fair play. But no such consideration should be given to BYERS, whose long-continued operations have been open, obvious, undenied and undeniable, and whose indictment by the Federal authorities on twenty counts make his conviction and punishment as certain as anything relating to the process of law can possibly be. This man deserves no sympathy, and the brazen manner in which he has conducted his "business" argues a maximum punishment for his ill-doing.

Credit for stirring the Federal authorities to action in this matter by the gathering of conclusive evidence against BYERS is due to the National Association of Theatrical Producing Managers and their attorney, LIGNON JOHNSON. This association of managers announce their purpose to continue this good work to the end that play piracy shall be wholly wiped out in this country. The conviction of BYERS—a foregone conclusion—will hasten this condition of matters amazingly.

The reason why BYERS was enabled so long to continue his traffic without serious molestation is generally understood. It was not until the enactment of the new copyright law, two years ago, that legal provisions adequate to the case were provided. Copyright provisions formerly existing in the statutes were not stringent enough to reach the case of a man operating in BYERS's manner. But when the hearings were held at Washington pending the enactment of the new law, BYERS's case was dwelt upon as a flagrant violation of property rights, and the law was framed to meet his disregard of those rights and to punish all persons who might follow his example. The new law provides that any person entitled thereto shall have the exclusive right:

To print, reprint, publish, copy and rend the copyrighted work;

To translate the copyrighted work into other languages or dialects, or make any other version thereof, if it be a literary work; to dramatize it if it be a non-dramatic work; to convert it into a novel or other nondramatic work if it be a drama; to arrange or adapt it if it be a musical work; to complete, execute and finish it if it be a model or design for a work of art;

To perform or represent the copyrighted work publicly if it be a drama, or if it be a dramatic work and not reproduced in copies for sale, to rend any manuscript or any record whatsoever thereof; to make or to procure the making of any transcription or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced or reproduced; and to exhibit, perform, represent, produce or reproduce it in any manner or by any method whatsoever.

The foregoing verbiage is extremely formal and "legal," but it is plain and unmistakable. It confers these rights exclusively upon any person in whom they are vested by the copyright. But any other person—be it BYERS or another—who assumes any of these rights falls under the penalties described in this section of the law:

SEC. 28. That any person who willfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and willfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court.

There seems to be no doubt that BYERS has "willfully and for profit" done all that a person who makes an exclusive business of play piracy could possibly do. The consequences rest with the court before which he stands under twenty indictments, with a possibility of scores of other indictments for the same offence if they should be required to convict him.

It is now said that BYERS had agents in various localities that promoted his work. These agents, if located in this country, are liable to join him in the criminal dock, for they will be searched out and proceeded against in due course of time. That they will halt in their piracies is probable, but that will not absolve them from responsibility as to misdemeanors already committed.

None but persons materially associated with the American theatre can realize the importance of bringing BYERS to the bar of justice. His punishment will clear the air, and it will be by far the most important protective achievement in the history of the native theatre.

## Proponents and Opponents

**T**HE Massachusetts State Child Labor Committee fears that the illogical law of that State which discriminates against stage children may be amended at the next session of the Massachusetts Legislature.

This committee has taken note of the organized effort to procure such amendments to existing laws on the subject as will permit stage children to exercise their natural right to earn a living. And the committee has issued a warning circular as follows:

The Massachusetts law, which has been upheld in legislative debate for several years now, protects children by thorough provisions which are so distasteful to the theatre managers that they have tried to get the protective law amended so as to be less effective. Now, in order to enlist sympathy, they pose as protectors of stage children. Fearing this philanthropic name might cause confusion, our committee has thought it best to issue this warning. The Society for the Protection of Stage Children is apparently controlled by the same people who have been trying to abolish restrictions for stage children. The tried friends of child labor reform can be trusted to make such restrictions and such exceptions as are necessary.

It is apparent that the worthy persons who send out this warning are conscious of the injustice of the law which they procured to be enacted in Massachusetts by means which will not bear close scrutiny, and that they are haunted by a possibility that it may be repealed in the near future. And there can be little doubt that it will be repealed or reasonably amended.

The reflections cast upon the Society for the Protection of Stage Children in the foregoing "warning," however, are gratuitous, impertinent, and ill-advised.

The persons who have organized this society have a purpose that sooner or later will prevail. And the Massachusetts State Child Labor Committee need have no fear that "this philanthropic name will cause confusion." The Society for the Protection of Stage Children is not apparently, but is in fact, controlled by those who have sought and who will continue to seek to differentiate stage children from the younger slaves of industry in the laws of States whose legislators have been misled into the belief that there is no distinction between the two classes of children.

The Society for the Protection of Stage Children has, as officers, AUGUSTUS THOMAS, JOHN W. ALEXANDER, the Rev. PERCY S. GRANT, the Rev. THOMAS C. SLICER, DANIEL FROHMAN, Mrs. KATE DOUGLAS WIGGIN (RIGGS), Professor WILLIAM LYON PHELPS, HOLLIS E. COOLEY, and HENRY B. HARRIS; and its general committee is composed of several of these persons, in addition to PERCY MACKAYE, HAMLIN GARLAND, HAMILTON WRIGHT MABIE, FRANCIS WILSON, WINTHROP AMES, JOHN J. BARRY, CHARLES C. SHAY, LEVI MAYER, WILLIAM J. KERNGOOD, C. A. OBERWAGER, Mrs. FISKE, JULIA MARLOWE, JOSEPHINE PEABODY (MARKS), Mrs. CYNTHIA WESTOVER ALDEN, Mrs. EDITH ELLIS FURNESS, MARY SHAW, F. F. MACKAY, and ANNIE RUSSELL.

The personnel of the Massachusetts Child Labor Committee is not known to THE MIRROR, but it would be interesting, perhaps, to set it in comparison with the personnel of the Society for the Protection of Stage Children as to names and the reputation that names inevitably suggest.





# THE USHER



**D** ID YOU SEE Peter Pan? Did the tears come to your eyes as you saw it? Did you hear the laughter of the children? Have you seen The Bluebird, where the children go searching for the ever elusive bird of happiness? Have you heard, in The Piper, the wailing voices of the old people left by themselves when the children were stolen away from them?

Is it your opinion that the children have at last come to their own in the drama, as everywhere else? Dream children it may be, but infinitely delightful to you because of the throng of memories they bring into your heart? What is the appeal these plays make to adults? Is it not wholly their evident moral? Is not some of it the memory of childhood's deeds and stories tightening the heart?

Yet one is mistaken if one thinks this is the first time the deeds and stories of childhood have attracted the writers of plays. Everybody remembers, of course, Jack-the-Giant-Killer and The Sleeping Beauty. But everybody does not know that in one story Jack was killed and his body refused burial, and that a stranger paid to have it buried.

More than this, how many know this stranger was the prince who loved the Sleeping Beauty, and that Jack's ghost, in gratitude, was the guide that led the Prince through the maze to the very room where the Princess sleeps?

It may be that many never have heard the story of Childe Roland, who went to seek his sister after a dragon had carried her away, or of the maiden who found a fortune in a well. But these are good old English fairy tales, all of them, the kind of stories one hears in his childhood and associates with childhood memories.

And here is just the point where the mistaken notion that these children's plays are new things under the sun shows itself. It is only three hundred and twenty years ago at least that one was written which made use of all these stories and filled the audiences which listened to it with somewhat the same delight that the plays of Barrie, or Maeterlinck, or Miss Peabody fill audiences to-day. George Peele, who wrote before Shakespeare, was the author, and his play was The Old Wives' Tale.

Peele was ahead of his times. He knew his business, and, while his work is crude, it is as good as that of many of his associates. The only place to tell stories is around the fireplace—especially fairy stories. The only one to tell them is a grandmother. The only listeners nowadays should be children. In Peele's time, when grown-ups were not ashamed to believe in ghosts and fairies, the story might well be told to them. This is the situation which Peele lays before us—a group around the fire, listening to the old wives' tale. Suddenly there is a transformation. Out of the fireplace burst one by one the characters

of the story; the old wife loses her place as narrator and looks with delight upon the unfolding before her very eyes of the tale she was about to tell.

At least that is the way it has been worked out at the reproduction of Peele's play, given by the English department of Middlebury College on Tuesday, July 20, as an incident of commencement week. It is becoming customary at this college in the midst of the valley of Lake Champlain to give some sort of a dramatic presentation at commencement. Last year scenes from the life of Cicero were dramatized. These presentations the college feels to be of especial value to the community in which it is located, because they attract to Vermont increasing numbers of people from without the State, but especially because by this means the college is brought into closer touch with the towns and villages of the State, and is enabled to extend its influence in a real and lasting way.

Those having the matter in charge felt themselves particularly fortunate when they hit upon Peele's Old Wives' Tale as the proper play for presentation this year, because it is so full of that feeling for the things of childhood which characterizes much of the better dramas of to-day.

The plans for production included the construction of a stage modeled after one for which Peele might have written his play; the enhancing of the fairy effect by introducing fairy dances in addition to the harvest dances Peele had included in his play, and the getting together of a cast equal to the presentation of Peele's somewhat difficult drama.

According to the necessary custom of Peele's time there were no footlights, all the lighting being otherwise arranged for. Neither was there a front curtain. As the audience was seated it saw before it a stage somewhat wider than is common, and but sixteen feet deep. At the back and center of this stage hung a curtain. Near it on either side were exits. In front of one of these there stood a cross, and before the other there was a mound of earth. This stage was a uniform dark red, with which the curtain blended. The cross was the color of moss-grown granite, and to relieve the red there were signs painted in gold over the exits, reading "To fairyland," etc., after a tradition of the Elizabethan stage.

Some say this is a false tradition, but even if there were no signs they defend themselves as one notes their effect upon the color scheme. The curtain, however, is there for a purpose—it hides an inner stage. When it is open there is revealed on one side the fireplace at which the old wife starts to tell her tale, and on the other a magic well, which, with its sweep and oaken bucket, figures in the story. Behind these and between them curtains hid the cell of Sacrapant, a mighty sorcerer and a sore magician, the evil genius in the play. Above his cell there ran a railing to a balcony. This inner stage was also finished in the

same dull red, with the fireplace and the cell in stone color and a soiled old wooden settle next the fire. And here again the lettering of the signs in gold relieve the eye. Upon a stage even more simple than this Peele's play was first acted. No wonder that it fitted this modern reproduction perfectly.

THE MIRROR prints a scene from this quaint play on another page with some further account of its production at Middlebury.

The Boston Post prints a signed article by Blanche Bates in which she makes this expression upon child actors:

"My personal observation of the child-mind as a kindergarten teacher, and what I learned from the study of the great Froebel as to how to stimulate that child-mind, I strongly believe have been of immeasurable influence upon anything and everything I have ever done in dramatic art," said Miss Bates. "For children are, after all, the great natural-born actors—the children, that is, of the kindergarten age. A little later, the child becomes self-conscious, but from the time when he first begins to walk and talk until about his fifth or sixth year, he is essentially and pre-eminently dramatic. Watch a child of three tell a story, or relate some incident that has seized upon its baby imagination, and you will see an exhibition of superbly perfect histrionic art—art such as the best of us can never hope wholly to equal, because it is all so unconscious, so direct, so simple, and above all else, so beautiful in its mirror-like reflection of the subject matter.

"For instance, it may sound ridiculous, but it is the truth nevertheless, the technique with which I attain whatever I do attain in the role of Roxana Clayton in Nobody's Widow, was learned entirely from a four-year-old child, a mere mite of a girl, the daughter of one of my friends. For two whole, precious, happy weeks last Summer, the two of them were my guests at my farm house, and as my friend and I sewed or gossiped on the back porch, we were daily witnesses of the funniest drama that ever was on stage or off. With no other property than a broken golf stick, this mite of four enacted Nobody's Widow every afternoon right there in the corner of the porch.

"The child had heard me reading my part, as I had time and time again, to her mother, and with the beautiful unconsciousness of childhood, she straightway began to amuse herself by playing the part of Roxana to a Duke of Moreland she had created by wrapping an old coat about the broken golf stick. Being a true dramatic artist, as all children are, she needed no other properties, and so there in the shaded corner of the porch she proceeded to put her imaginary husband through his paces with a fidelity to grown-up widow nature that fairly made the rest of us gasp."

All of which seems to traverse much that Miss Bates declared in a recent signed article in THE MIRROR. But if a woman may not upon occasions have two opinions, the traditions of her sex must be revised.



White N. Y.

"LES SYLPHIDES," AT THE WINTER GARDEN



# PRACTICAL ACADEMIC DRAMA

BY PROFESSOR GEORGE P. BAKER



**T**WENTY years ago the colleges and the universities of this country did not offer courses in the history of the English drama. There were courses in Shakespeare, courses dealing with the great French and German dramatists, and courses in which a few plays were read as part of the study of the general literature of some period. Practically no effort was made, however, to examine the play in a way to distinguish it from the novel or from epic poetry, or to discover the secret of its success as a play; it was studied only for its poetry and characterization. Shakespeare is really responsible for all the great development which has come within our colleges in the study of the history and the technique of the drama. It was held eminently desirable and altogether safe to read and to study Shakespeare's plays even when those responsible for such study still looked askance upon other English drama. But there arose curiosity to know what the predecessors, the contemporaries and the successors of Shakespeare accomplished as writers of plays. It occurred to several persons at about the same time that Shakespeare himself could be measured much more correctly if compared with his contemporaries in the English drama. This led to what in the retrospect seems an amusingly cautious experimenting with courses in the history of the English drama from its beginnings in church plays to its inhibition to 1642. The interest created by these courses was so great that soon there was a genuine demand for a course or courses which should continue the history of the English drama from 1642 to the present day. To-day the college which does not offer some course dealing wholly or in part with English drama from its beginning to 1642 is rare indeed. The duplication throughout the country of courses dealing with the later period or with English drama in the nineteenth century has been perhaps somewhat slower. This is doubtless partly because the history of our drama from 1700 to 1860 is by no means as rich as in any 200 years of the preceding period, but also because the academic world, perhaps rightly, is disposed to feel that it should deal only with that which time has sifted and approved as literature rather than with successes of the moment. Yet so great is the demand for courses dealing with the drama of the last twenty-five years that courses in a comparative study of English, French, German and other Continental drama are springing up on all sides. Along with this growth has come a correspondingly rapid increase in our colleges in courses dealing wholly or in part with other drama than the English drama.

In very many of the courses treating our English drama, research of some kind has been demanded. The results of this at Harvard, Yale,



PROFESSOR GEORGE P. BAKER

Columbia, the University of Pennsylvania, Chicago and many other places has been such an enriching of our knowledge that the history of our drama to-day is taught very differently from twenty years ago. In my own experience the work in the technique of the drama, in writing plays, oddly enough grew out of this thesis work. Certain students were very insistent that they should be allowed to substitute for research work attempts at play-writing. In exceptional cases I allowed this substitution. It soon became evident that instruction in certain rudiments of play-writing was needed if these young people were to be as successful as their skill in drawing characters and their effective dialogue seemed to promise. Plotting, construction, the presentation of the material so as to fit it, not for reading, but for acting—on all these matters it was obvious that the writers were very ignorant. So eager were certain students for such instruction and so promising seemed the abilities of some of them, that the experiment seemed worth making. It was not wholly new, for many years ago Professor Hennequin, author of "The Art of Play-writing," gave lectures on this subject in one of the Western universities and in such a way as to win high praise from the late Bronson Howard. But Professor Hennequin was ahead of his time. What has given success to the rapid growth at Harvard of the technical study of the drama, and above all to the work in play-writing, has been that it has developed

to meet a demand increasingly strong and apparently likely to be permanent. Indeed, each year marks a warmer interest in the work on the part of the students and a heartier support of it from the outside world. Proof of the latter lies in the establishment by the MacDowell Club, of New York, of the resident fellowship in dramatic composition which makes possible for any ambitious young playwright in the country feeling the need of technical instruction a year of work at Harvard, and the Craig Prize, the gift of John Craig, of the Castle Square Theatre, \$250 in cash and a guaranteed production of the play chosen. The Craig Prize is, of course, open only to students in the University. Nor does this work in play-writing seem likely to be confined to Harvard College. Courses in dramatic composition are certain to be offered elsewhere and increasingly within the next five years.

Has there been any other result of all this teaching than to give a large number of young people knowledge of the history of our drama? Has there been any result really worth the attention of those whose lives are spent in the theatres as actor, as playwright or as manager? I think there has decidedly and it is a result in that all the colleges which have had such courses have shared. In the first place, very many more plays are given each year

in our colleges than used to be given, more kinds of plays are given and plays of very much more significance. The undergraduate has added to his musical burlesques and his occasional performance of standard plays, frequent performances of classics of the foreign stage, very interesting revivals of Elizabethan and Jacobean plays, presentation of modern plays of unusual interest, and even the production of original work in some cases of decided promise. Undergraduate organizations giving their time wholly to the production of original work exist at Harvard, at Tufts College, and I understand at Columbia and the University of Syracuse. Doubtless there are other such organizations. All this makes for a keener public that is both sympathetic and catholic in its taste.

Moreover, the influence of the historical courses has been enormous. For some fifteen years, in greatly increasing numbers, young men and women have been going out from our colleges full of enthusiasm for the drama as an amusement and as a great art. Few of them have become playwrights, few of them have been connected with the theatre in any way, but at one time or another nearly all of them have done something in their own community to arouse interest in the drama or to increase respect for the art for which they care enthusiastically. I believe that much in the change at large in our country in the attitude of the more conservative part of our public toward the theatre has come



from the quiet influence of these people. It is probably largely through the influence of graduates of the women's colleges that all over the country the Women's Clubs have become intensely interested in the study of the drama and in fostering the best in our drama to-day. Indirectly at least, such organizations as the Drama League of Chicago, and others of its type may be traced back to these college courses. We have seen our public change within a few years from audiences quite ready to accept any play, so long as it was interesting or amusing, to audiences which prefer plays by Americans, if possible, on American subjects. There are signs that this same public is exacting more and more from our own dramatists the higher standards of work which are likely to make our drama of something more than merely momentary interest. To this demand our dramatists, both men and women, and whether educated in colleges

or in the harder school of experience, seem to be responding more and more adequately.

Obviously no course can create a dramatist nor can it make a dramatist out of someone whose desires are great but whose inborn powers show no real dramatic feeling. A course can, however, if properly conducted, be a time-saver to a person who brings to the work a real feeling for speaking to the public in the form of the drama. It is at best a bridge from inexperience to the full expression of one's powers. Its arch springs from the buttress of an instinctive feeling for what is essentially dramatic in situation or character to the buttress of practice, and yet again practice of what has been learned in the course as to ways in which dramatic feeling may be made to arouse in an audience the response desired by the dramatist. Necessarily such work must be for the few and not all who try it will succeed. But, assuredly, when

a college announces complete instruction in English composition, it should, if possible, aid the young people, sure to be in its midst, who are honestly desirous of becoming dramatists.

One and all, however, of these college courses if well handled make for a better understanding of what the drama has been and is; that is, they create more and more a public ready to respond to admirable performances of the plays which time has approved, and eager to encourage the best, no matter whether it be in farce, comedy, story play or tragedy in the work of the present day writers. That is, I believe all this work in our colleges makes largely for the creation and the maintaining in our theatres of an intelligent and sympathetic public.

*G. P. Baker.*

### THE OLD WIVES' TALE.

George Peele's Ancient Drama Produced in the Original Spirit by Middlebury College.

Middlebury College, Middlebury, Vt., on June 20 produced George Peele's ancient play, *The Old Wives' Tale*, with remarkable success.

The atmosphere of the play is the atmosphere of fairy story. There is in it a sorcerer, Sacrapant, whose works are evil, and a good and holy man, by name Erethus, whose spells undo the power of Sacrapant. There are two girls whom Sacrapant has charmed, and two who seek their fortunes at a magic well where wonderful heads arise and prophesy them good. These girls, all four, have lovers with whom they are united by mysterious powers beyond their control. Yet there is no mention of the fairies within the play. To make more vivid the fairy atmosphere, fairy-dances were introduced to open and to close the play; and through the whole of the action, as they opened and shut the curtain, placed by magic a mysterious table, and did the bidding of the sorcerer, the fairies were weaving their spell over all. The beauty of the dances was assured when Isabel Stephens of New York was secured to stage them, under the direction of Caroline Crawford, who staged so perfectly the dances in *The Blue Bird* as produced at the New Theatre last Winter.

The actors were the members of the Senior and Junior classes in the college. As Middlebury is co-educational, it was possible to give the woman's parts to women, thus assuring a much more adequate presentation of the play than would be possible without

them. And yet, men predominated in the cast. Just how this is true, a short account of the action shows.

First, the group around the fireplace is collected in the shape of three wanderers whom an old blacksmith takes into his cottage for the night. They cajole his wife into telling them a fairy-tale. As she begins, the actors suddenly appear and take it from her lips. It seems that Sacrapant, a mighty sorcerer, has turned himself into a dragon and stolen away a fair Princess, Delia by name. Her brothers are come in search of her, and run across Erethus, an old man by a cross, who gives to them the spell they are to use in disarming the magician. Erethus himself has fallen into the sorcerer's hands, for Sacrapant has stolen away his lady and has driven her mad, and has taken his youth away from Erethus, bestowing on him his own old age. Thus Erethus, the youth, appears old, and Sacrapant, the old man, appears young, hoping thus to win the favor of the fair Delia.

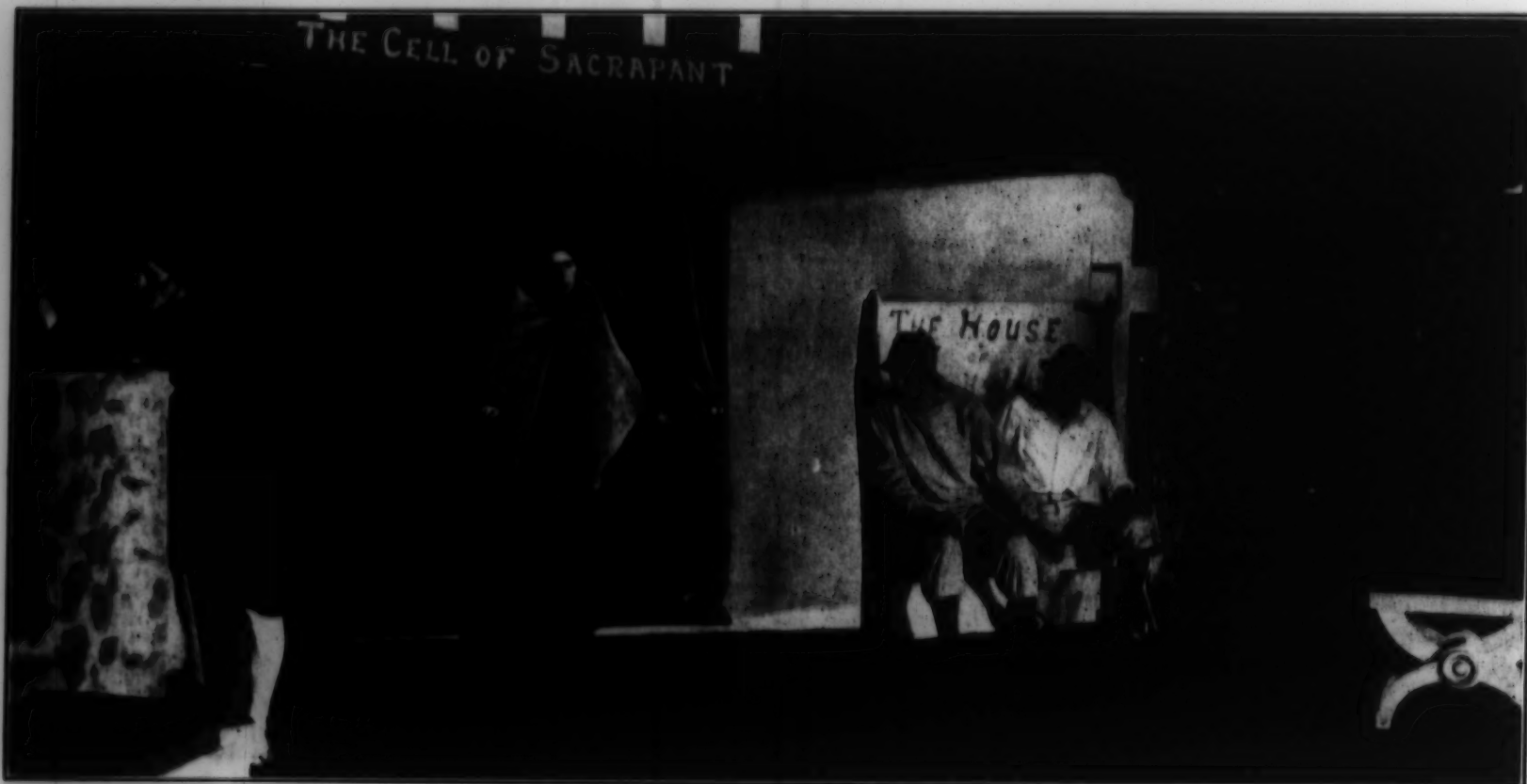
After the two brothers depart with their spell against the sorcerer, Lampriscus enters, a man cursed with two unmarried daughters, and to him Erethus gives advice. They are to be sent to the magic well to find them husbands. Following Lampriscus, there burst upon the scene two rude fellows boasting how they bare themselves to win fair Delia, and then there comes Eurimenides, Delia's true lover, to whom Erethus gives another magic spell. Eurimenides gives burial to the body of Jack-the-Giant-Killer, and goes out again upon his weary search for Delia. Thus, Erethus, at the beginning, dominates the good and Sacrapant the evil in the play. He leads the two rough fellows to marriage with the two daughters of Lampriscus, and as they go out of the play there

enters the ghost of Jack, whose function is to get all things right, even the sorrows of Erethus.

It is too long a story to tell how the two brothers find their sister and Eurimenides his Sleeping Beauty, or how Erethus, young and vigorous, is united with his love again, while Sacrapant goes down to sudden old age and death. The whole is accompanied by much sorcery and magic; the fairy songs are sung, old spells are set to music, and the glamour of the fairies is over it all. There is abundance of true humor in the situations and large opportunity for apt and telling characterization. If Peele were writing now, he would lose the simplicity which characterizes his only contribution to true English comedy.

What he had in mind when he wrote the play one can never certainly know; but looked at in the light of the twentieth century its spirit is the spirit of Peter Pan, of boyhood's heterogeneous and vivid imaginings of adventure. The whole is a delightful lark such as Peter would have enjoyed if he had been privileged to go to an old time fairy-land instead of a new; to see a sorcerer undone by a live and interesting ghost, instead of a pirate stricken with terror over a crocodile with an alarm clock disturbing the quiet routine of his internal arrangements. Peele's story is abreast of the times. It contains the same element of human interest the modern plays about childhood contain. For this reason, the English Department of Middlebury College is to be congratulated upon its production. In its preparation no pains were spared both to make it valuable from an academic point of view and to bring out to the fullest extent its human interest.

(Continued on page 15.)



SCENE FROM "THE OLD WIVES' TALE"



# THE MATINEE GIRL



**T**HOUSAND-TONGUED rumor repeats a silly story of an organized movement among New York shop girls for the hindrance and discouragement of Charles Klein's latest play, *Maggie Pepper*.

There is no organized movement, and if such is being predicted it is based upon fear of what the department store comedy may be, not knowledge of what it is. I saw the play during its long-lived popularity in Chicago, when the galleries were filled with delighted saleswomen, and the star's daily mail was heavy with letters from them. There is in it no line nor suggestion that can give offense to the most sensitive of the large army of women workers who supply our needs in the shops in this country.

Maggie Pepper at the rise of the first curtain is twenty-seven years old and an assistant buyer. She has been employed in the same department store for fifteen years, "ever since I was so high," she says plaintively, measuring an imaginary height that corresponds to her knee. "I began as a cash girl." All the comedy and the farcical suggestion in which the play is rich is directed at the owners, the superintendent, and the floor walkers of the institution, males all. The villainy is divided among these, a blackmailer, and a shoplifter, who gets her deserts, "a year up the river." The saleswoman may go to this play with the same appetite for enjoyment, and the same immunity from pain to her sensibilities, with which she bought her ticket for *The Chorus Lady*.

Miss Stahl lifts the character out of the commonplace, setting it upon the heights of nobility and sacrifice as securely as she did the Patricia O'Brien which she played nearly three thousand times. If my sphere of livelihood earning were behind a counter instead of at a desk the doors of the Harris theatre would emit me a prouder shop girl than I entered them after seeing *Maggie Pepper*.

Maggie is a finer woman than the Patricia whom she has succeeded. She has a brain as nimble, but a warmer heart and a larger outlook, and her tongue, though active and repartee-tipped, drops more honey. Of acting possibilities there are more, and these Miss Stahl grasps with firm hand. A tired, crouching, discouraged figure in black, she enters the stockroom in the first scene unheralded, and from that entrance splendidly dominates her new vehicle. A quartette of players who achieve fine effects are Beverly Sitgreaves, Beatrice Prentice, Eleanor Lawson, and Frederick Truesdell.

A dramatic situation not indicated on the programmes occurred on the opening night of the Bernhardt final farewell at the Globe Theatre. The play was *Sister Beatrice*. A tall young woman of noble features came quietly in, attended by two escorts. Seated between them, she rested her elbow on the orchestra chair, settled her chin in the hollow of her hand, and fixed intent eyes on the stage that never left it. Often her lips parted, but this only indicated a deeper intentness. Although her escorts now and then whispered a word to her, she seemed not to hear them. Sight and hearing were focused upon the stage, centered upon the flame-like woman who portrayed the weak, erring, repentant nun. Throughout the three acts the woman in the orchestra chair was motionless as a statue—an image of concentration.

Masses of flowers, seeming mountains of them, passed across the footlights and were heaped shoulders high about the mimic *Sister Beatrice*. When the final curtain had fallen Dr. Charles Rann Kennedy gave the young woman the white plumed hat he had gallantly held all evening upon his knee. Winthrop Ames placed her cloak about her shoulders. A stranger came forward, and, hat in hand, bowed low and thrust into her hand a large bouquet of orchids, with a graceful speech ending with the words "with your performance of *Sister Beatrice* at the New The-

atre." The young woman, inclining her handsome head, answered with a slow, grave smile. She was Edith Wynne Mattheson, the originator of *Sister Beatrice* in this country.

Summer vacation echoes disclose Adelaide Prince rising while it is yet dark to see the sun rise and to go to market. Vacation strains the imagination. Fancy the June like Miss Prince, with her air of fashionable languor and envy provoking wardrobe, seated in a lazily rocking phaeton behind a fat and meditative horse, driving from Justholme, the Creston Clarke estate bequeathed to her, to Delaware Water Gap for the porterhouse and mushrooms, which are nearly all the provisions which the forty acre farm along the river does not supply. Yet the market journey she takes each morning, defying the weather. If any of her breakfast-in-bed-at-eleven-please guests can be cajoled or threatened into accompanying her she cheerfully accepts their presence. If not, she as cheerfully departs alone.

Disraeli, I have been assured by those who have read the play, spells opportunity for George Arliss. The complex character of the man who was at once a scholar and a politician, a Woodrow Wilson of England, will give the originator of *The Devil* far depths for search of character truths. The dreamy scholar, transformed into the Premier of England, offers amazing character gradations. The scene in which, center of a bitter racial war of tongues, he falls in convulsions on the floor of the House of Commons, is a climax powerful as the death doom of Robespierre. The character kaleidoscope reveals yet another Disraeli, the phase of him which wrote:

"There is no mortification, however keen, no misery, however desperate, which the spirit of woman cannot in some degree lighten or alleviate."

And this, penned by that Earl of Beaconsfield who rose to supreme success upon the stepping stones of a thousand failures:

"The secret of success is constancy to purpose."

Have you heard of the shrinkage in Frederick Truesdell? No, scoffing reader, I do not refer to cruel, current jibes about the inflation or diminution of actors' heads according to the fortunes of their sea-

sons. My words are not lightly spoken, but have a literal meaning. Mr. Truesdell has shrunk. His size is in inverse ratio to the brilliant success he has made as the young head of the firm in Charles Klein's behind the counter comedy. When last we saw him in a Broadway theatre he was distinguished for his generous proportions and superfluity of curves. That was scarce six months ago. We see him again on the boards of the Illinois Theatre. We see him of the correct wedge shape, the pyramidal character, into which men of fashion seek to transform themselves. He is wide, but flat of shoulders. His hips are elegantly negligible. His outline descends by swift gradation to comparatively small compass at the feet. He is less, it seems immeasurably less, but by actual weight fifty-two pounds. Ask him how he has lessened himself as startlingly as a pair of linen trousers lessen in a picnic shower and he will reply:

"It is very simple. I have eaten no sweets and no starchy foods, and I limit every meal to two or three kinds of food. I eat all I want of a few things, but not all I want of many things."

And great have been his rewards, one of which is that with his many ply blanket of flesh he has dropped eight years in apparent age.

Christine Blessing has set wholesome example to the girls of the stage whom signing for next season has kept in town these first torrid days. She gathers a half dozen select and kindred spirits and, taking a boat down the bay, plays at starting for Europe, but stops at St. George Ferry, on Staten Island, and with the rest of the seven enjoys the ice-hardened radish and the white roast chicken of one of the Italian veranda table d'hotes among the woods of the hilly island. Refreshed as to the inner woman, the *Cheerful Diners' Club* sails back by moonlight, singing the roundelay "How Happy We Can All Be if We Try."

For Beverly Sitgreaves, who mentions Sarah Bernhardt's name in the same breath with the Deity's in her prayers, there was one golden, or strictly speaking, green, ray of comfort in the gloom of the great French woman's final departure from these shores. Miss Sitgreaves, who has happily possessed Madame Bernhardt's friendship since in her newspaper days she contrived to pass in at the stage door of a Broadway theatre, and interview her, and since she gave impersonations of her in London and Paris, has a ring which Bernhardt wore while playing some of her earlier roles in her own theatre in Paris. The ring, an Egyptian one, wrought in a curious design of ancient, half-opened fans in dull green enamel, Madame Bernhardt presented Miss Sitgreaves after a breakfast at which the American actress was a guest. Concerning gems, the opal is the favorite stone of that wonder woman who bade us farewell last week. She discovered, as did Ruskin, that the pure opal possesses the most beautiful colors in nature except clouds. Latterly black opals have been her favorites of the favorite gems, a fact which her manager gave recognition by a shop-to-shop search for the largest and handsomest stone of that variety in New York. Set in silver filigree, the stone glowed with many strange fires on the pale, sensitive hand she waved in adieu as she sailed last week. The stone and the smile of farewell were equally brilliant. The smile, her manager declares, is the outward expression of an inward grace, the rare grace of heartfelt amiability. "God gave her an even temper," said W. F. Connor, "and I've often had reason to thank Him for it."

The *Girl of My Dreams* is the title of the new play in which John Hyams and Lella McIntyre will be seen in August. Wonder if the dreams are flattering to the girl? I have the word of a man who was defendant in a breach of promise suit that while the suit was pending the dreams he had of the girl were nightmares.

THE MATINEE GIRL.



ADELAIDE PRINCE ON A MARKET JOURNEY



## THE VOGUE OF KISMET.

Marvelous London Success of a Remarkable Drama by an American—Notes of Drama, Events and Persons.

(Special Correspondence of THE MIRROR.)

LONDON, June 7.—The play to which all London is running, crowding the theatre in spite of the very hot weather, is Kismet, Edward Knoblauch's "Arabian Night." The play has a true Eastern flavor, and is full of powerful, highly colored incidents and humorous episodes, presented with the most unctuous and delightful humor. It is essentially a love story, portraying the love of a very powerful Caliph, an admirably good man, handsome, just and omnipotent, who selects for his wife a girl of lowly birth, innocent, charming, with rather a strong character for an Eastern girl. The principal character is Hajj, the beggar, most vividly portrayed by Oscar Asche. The period embraced by the play is from dawn to sunset. The production is admirable from every viewpoint. It is full of color without being overburdened with details. A fine and assured taste has guided the hand of the producer. The costumes are lovely. The play on the whole is very well acted, though outside of Mr. Asche and Miss Brayton the speech of the actors is nearly unintelligible.

Haddon Chambers's The Passers By is a charming play of sentiment with a touch of fantasy. It is beautifully produced by Gerald du Maurier, and acted admirably by every member of the cast. Gerald du Maurier is a great artist and a great actor. His portrayal is superb, real, subtle and forceful. Irene Vanbrugh has never been seen to such advantage. The play has been sold to Charles Frohman, who is to produce it with Richard Bennett in the part of Gerald du Maurier.

Lydia Yavorska (Princess Bariatinsky) began her season at Lena Ashwell's Kingsway Theatre on June 8 in Hedda Gabler. The play does not seem to offer any attraction to London playgoers. The small audience the night the writer was present was composed mostly of Americans, and the great play was, on the whole, very poorly presented, with the exception of F. Kinsey Pelle, who gave a superb performance of George Tesman. He succeeded in making Tesman a very lovable character. It is the best portrayal of Tesman that I have ever seen. As for Lydia Yavorska, she plays the part of Hedda Gabler on exactly the same lines as Madame Nasimova, only with less restraint and less subtlety. She makes Hedda a

neurotic, restless woman, who frankly makes love to Lövborg, and permits Brack to make love to her. The Russian actress' conception of the part was entirely obvious and superficial.

Oscar Asche expressed great regret not to be able to go to America with Kismet, but his Australian engagement beginning in April does not give him the time to include America in his foreign tour. Mr. Asche's success in Australia on his former visit was overwhelming. He played Othello for nine weeks consecutively. He expects to be abroad for a year. He will take Kismet, the full production, with him. Kismet is booked in London throughout the Summer. Mr. Asche has secured the Globe Theatre until the first of January, 1912, and the libraries are booked solidly up to the second week in August.

Avery Hopwood, the well-known American playwright, has taken a house at Maidenhead-on-the-Thames, and expects to spend his Summer in England. Charles Frederic Nierdinger has been in London for a few days, and has now gone to the Continent for his vacation.

Mr. and Mrs. William Faversham are entertaining extensively at the Old Manor, Chiddingfold, their country place in England. Edward Knoblauch, Mr. and Mrs. Hughes (the latter the stepdaughter of Sir Arthur Wing Pinero), Mrs. Webster, wife of the well-known actor, and Lena Ashwell were spending the last week end with the Favershams.

Mr. and Mrs. Howard Hull have been automobiling through France. They evidently have not much faith in foreign cars, for they brought over their own American machine. They spent some time in Tours, going on to Angers, and from there through Brittany. They spent Coronation week in London.

A SOJOURNER.

## THE ABORN "ROUND UP" FOR THE SUMMER

In the several Aborn Comic Opera companies appearing this Summer in New York, Brooklyn, Baltimore, Washington, Newark and other cities, there are some forty or fifty singers and comedians altogether, none of whom remain permanently with any one of the organizations, but all are transferred from one Aborn company to another each week to fit certain roles to which they are individually suited. These companies are only organized for each Summer, and do not operate at any other time. Consequently, during the regular theatrical season, all of these artists appear with other musical comedy or operatic organizations in New York and on the road. Last season six of the present members of the Aborn casts, Forrest Huff, Fritz Von Busing, John R. Phillips, Edith Bradford, Mildred Rogers, Rena Vivienne, were with various companies presenting A Chocolate Soldier; Ada Meade and Grace Pomeroy were with Madam Sherry, Phil Branson was with Frank Daniels, Charles Gallagher, Maurice Lavigne, and Blanche Morrison were with the spectacular revival of The Bohemian Girl which Messrs. Aborn produced; Walter S. Wills, Gertrude Hutchinson, Charley Brown, May Newman, Chad. Huebner and several others were in vaudeville; the others were placed as follows: Carl Hartberg with Alias Jimmy Valentine, Leonore Butler with The Red Mill, Margaret Dams at the German Theatre, New York, Sabery D'Orsell, prima donna at the New York Hippodrome, Frank Burbeck with Wilton Lackaye, Charles H. Bowers with Marie Dressler, Robinson Newbold with Lulu Glaser, Bertha Holly with Will-o-the-Wisp, Martha Agnew with The Dollar Princess, Charles H. Jones with Blanche Ring, E. Coit Albertson with A Stubborn Cinderella, Robert Lett with The Queen of the Moulin Rouge, Florence Morrison with Elsie Janis, Ada Gifford and Clarence Harvey with Katy-did, Olga Von Hatsfeldt in the title-role of The Newlyweds, Edna Reming with School Days, Joseph Ratliff with Lew Fields, Alexander Spencer and Sol. Solomon with Miss Nobody from Starland, Dorothy Webb with De Wolf Hopper, and Jessie Bradbury with The Spring Maid.

## A NARROW ESCAPE.

Thomas Dixon, Jr., son of the novelist and playwright, had a trying adventure in Great South Bay on June 20. He was visiting a Princeton classmate, Joseph F. Knapp, at Bellport, L. I. Taking a motorboat ride in the evening, they went to Smith's Point for dinner. As the motor was not working properly, they started back in a catboat. A squall overturned the boat, and for five hours they clung desperately to the keel, until just before morning Captain Charles Rice, life saver at the Wyandotte Hotel, in Bellport, heard their calls for help. Both boys, though thoroughly exhausted, were rescued.

## THE COUNT OF LUXEMBOURG.

A dispatch from England states that Lily Elsie will come to this country next Winter in The Count of Luxembourg. This is the new opera by Franz Lehar, in which Miss Elsie and Bertram Wallis waltz up a circular staircase of twelve steps. The King and Queen attended the opening performance. The American tour is arranged by Marc Klaw and George Edwardes.

## MRS. ZELDA SEGUIN-WALLACE.

Mrs. Zelda Seguin-Wallace, whose husband, David Wallace, younger brother of Gen. Lew Wallace, author of Ben Hur and other works, died on June 3 at their home in Indianapolis, has arrived in New York upon a visit to her son Edward Seguin, No. 558 West 184th Street.

Zelda Seguin was one of the truly great American prima donna contraltos, antedating Annie Louise Carey by some years. She succeeded to the honors that Adelaide Phillips had won during previous years, and was beyond doubt the reigning American contralto until Anna Louise Carey arose to the heights of her splendor. In grand operas Mrs. Seguin sang more than forty grand operas at a moment's notice, such parts as Asucona, in Il Trovatore, Carmen in Carmen (and being the first to present this opera in English in this country), Siebel in Faust, Lady Alcah in Fra Diavolo, Cherubino in The Marriage of Figaro, the Gypsy Queen in The Bohemian Girl, etc.

She began her career in grand opera with the Richings-Bernard organization, then with the Max Stakosch company, and continued during its best days. She was also with the Ford company, the Duff company, the C. D. Hess company, the Maurice Grau company, the Emma Abbott Grand Opera company, and finally with her own company, the Zelda Seguin Grand Opera company.

Among the stars with whom she was associated in grand opera were Parepa Rosa, Clara Louise Kellogg, Anna Bishop, William Castle, Campbell, George Conley, Brignoli, Perugini, Henry and James Peakes, Tom Karl, Richard Maas, William H. MacDonald, Thomas Whiffen, William T. Carleton, Jennie Van Zandt, Lillian Russell, and many more of the stellar lights of opera.

For many years Mrs. Zelda Seguin-Wallace has devoted herself to a beautiful home life in Indianapolis, amid surroundings that more than compensate for her surrender of the honors of stage life. Some years ago she was badly injured in a train wreck, in which the well-known manager, John Norton, of St. Louis, lost his life. For many months her injuries threatened her life, but medical skill at length triumphed, and she has lived the succeeding years retired. The beautiful Wallace suburban home at Cataract Falls, Ind., was destroyed by fire a few months ago, and all of Zelda Seguin's opera scores, the noted parts in which she had won fame and also all her costumes were destroyed. She had intended presenting the scores to some musical school.



MIZZI HAJOS

To head one of the "Spring Maid" companies



Otto Sarony.

LOUISE KELLY

with "The Pink Lady" Company





Watts, N. Y.

## SCENE FROM "THE RED ROSE" AT THE GLOBE THEATRE

## LINES FROM LONDON.

**The Crucible at the Comedy—Theatrical Vol-  
umes—Till the Bells Ring—Edwardes, Gould,  
and Gaiety—Arnold Daly vs. George  
Bernard Shaw—Odds and Ends.**

LONDON, June 17.—On June 7, at the Comedy Theatre, *The Crucible* first saw the light. It is an aristocratic melodrama in three acts by Edward G. Hemmerde and Francis Neilson. Although the plot has been handled with greater technical care than in an earlier play, *The Butterfly on the Wheel*, it also is much more artificial. Mark Melstrode, formerly a vagabond miner, finally broke into society with the chivalrous intention of damaging it by ruining Mary Schrawardine, the lovely niece of an impecunious countess. As Mary rejected his addresses, he attempted to win her through the usual scapegrace brother, who had accepted financial assistance from Melstrode to ease his creditors at the expense of his conscience. Not to be hoodwinked, Mary still declined, thus bringing upon her head the most incredible accusation from her brother. Finally, after a good deal of turmoil, during which Melstrode discovers that he really loves Mary, he stills the unjust suspicions of the brother, by actually marrying her.

The dear public takes the lurid psychology quite seriously, a fact which is not supremely complimentary to the public mental equipment. For a loving brother or a vengeful ruffian to pursue the tactics ascribed to them is both incredible and illogical, and not particularly lifelike. Not even some very commendable acting could endow the figures with absolute fidelity to accepted details of ordinary existence. Henry Ainley played Melstrode with much force and grace. Evelyn d'Alroy pervaded her portrayal with sensitiveness entirely befitting the beleaguered heroine. J. D. Beveridge softened the outlines of the hero's rough acquaintance into an agreeable picture. A. S. Homewood did an interesting portrait of an unstable plotter. To Owen Nares was intrusted the difficult role of the unenviable brother of the heroine. Mary Rorke played the aristocratic countess with delicacy, and Mrs. Russ Whytal played a duchess with direct simplicity. Clothilde von Derp contributed some charming dances.

Two books of theatrical interest have recently come from the press. One is *The Master of Mrs. Chivers*, the suffragist satire, by Jerome K. Jerome. The second is the lecture delivered by Arthur Boucher at Oxford, *Some Reflections on the Drama and Shakespeare*.

Jerome K. Jerome is now writing a new play for Marie Tempest. *Miss Tempest*, after her engagement at the Hippodrome, opened at the Duke of York's Theatre in a revival of *The Marriage of Kitty*, on June 8. In the cast were W. Graham Browne, J. R. Cranford, Ernest Mainwaring, Charles J. Cameron, Marie Polini, and R. Smylie.

On June 6, at the Comedy, as a preface for Cousin Kate, a Scottish farce by Graham Moffat was put on. It is called *Till the Bells Ring*.

Agitation over the Gaiety still continues. Mr. Gould openly states that he does not consider George Edwardes the right man for manager, because of his numerous other theatrical interests, and Mr. Edwardes

retorts by pointing to his \$145,000 profits for the season.

As might have been predicted, George Bernard Shaw and Arnold Daly have fallen out so pointedly that Mr. Daly's run will close on June 24 without any other production besides *Arms and the Man*. Just what the disturbance is all about is not too clear, although an almost phenomenal incompatibility of temper appears to have kept the two gentlemen at loggerheads ever since they met. Apparently each one has his own definite idea of how the dramas should be done. The actor will step from Shaw to Shakespeare, for on June 27 he will appear in the mob in *Julius Caesar* at His Majesty's Theatre. In this gala performance he will represent the American stage.

Seymour Hicks and Ellaline Terriss, having arrived in South Africa, opened at the Johannesburg Empire Palace with condensed versions of *Scrooge*, *Bluebell*, *Papa's Wife*, and others.

Herbert Trench, after the close of *Lady Patricia*, on June 26, will produce *The Last Tryst*, an adaptation from the French. It is a tensely dramatic affair. In the cast are Alexander Carlisle, C. Aubrey Smith, Enid Rose, Leon Quartermaine, H. R. Hignett, A. E. Warburton, James Hearn, and Ellen O'Malley. *The Gods of the Mountain*, by Lord Dunsany, will still be used as a curtain raiser.

F. C. Whitney has closed the Whitney Theatre for the Summer. The opening attraction in the Autumn will be *The Spring Maid*, a New York success.

Adeline Genée, the dancer, has been delighting spectators at the Coliseum this week. Others in the bill are R. G. Knowles, Harry Fragon, and W. C. Fields.

George Edwardes will forget his troubles at the Gaiety long enough to play a four-line part in the gala performance of *The Critic* at His Majesty's next week.

Marie Lohr is reported engaged to Lord Howard de Walden, who is more interested in the stage than in aviation. Robert Lorraine, rumor says, preferred flying machines to the theatre.

JASPER.

## FACING THE MUSIC.

Musical instruction by long distance was vindicated in Part 17 of the Supreme Court, New York, on June 21. *Collier's Weekly* had accused the United States School of Music of carrying on a gigantic hoax by offering musical instruction by mail, and President Kemp of the school sued the paper for libel, claiming \$50,000 damages. The correspondence musical school during its eleven years of existence has educated some 150,000 pupils, several of whom appeared in court to give samples of their attainments. A grand piano, several violins, banjos, etc., were made to yield up their sweetest strains to convince the court that slander had been promulgated.

## GERMAN TEACHER DEAD.

Dr. Josef Gausbacher, who died recently in Vienna, at the age of eighty-two, taught music for many years in the conservatory. Among his pupils have been Milka Ternina, Fritz Plank, Fran Naval, Katrina Klapsky, and Nikolaus Rothmühl. Dr. Gausbacher came of a musical family, his father being a composer and organist in the cathedral. The son studied with his father, and in Germany and Italy.

## BERNHARDT'S FINAL FESTIVITIES.

Before her performance of *L'Aiglon* on the evening of June 20 Sarah Bernhardt was the guest of John Drew, president of the Players' Club, in the home of the organization in Gramercy Park. John Drew himself was in Portland, Ore., at the time, for his Western tour has not yet come to a close, but he held his reception in New York just the same for the convenience of Madame Bernhardt. According to the unwritten laws of the club, which are venerated like holy writ, the club may not entertain any guest, although any member may do so. Three other women have been similarly honored: Ellen Terry, Madame Modjeska, and Madame Duse. In the absence of the host, Otis Skinner and Francis Wilson received Bernhardt and presented to her about thirty players.

At the door a bunch of roses was put into her arms. Later Mr. Wilson greeted her in French, concluding with a phrase from the "Marseillaise." The club declared vocally "For She's a Jolly Good Fellow," which inspired the jolly good fellow to an appreciative response. She then insisted on standing behind the tea table to pour tea for each and every one of her comrades.

During a tour of inspection through the lower floor to renew her memories of the two visits she has paid to the Players' on ladies' day, she found in an old album a photograph of herself in her first role. This she autographed. Before her departure, she received as a memento a bust of Edwin Booth, founder of the club, from the model by Laurent Thompson. After distributing her roses among her friends, she bade them all farewell and hastened away to the theatre.

When the curtain fell on the last act of *Camille* on June 21 the audience broke into the wildest sort of applause, nearly wearing out the curtain ropes of the Globe Theatre in their repeated requests for one more glimpse of Sarah Bernhardt. Seventeen glimpses are recorded as the response to this demand, during the latter half of which the spectators were standing. A good share of the assembly then flocked out to the stage entrance to give her a final cheer.

At the Marie Antoinette, William F. Connor, who has conducted this amazing American tour, entertained Madame Bernhardt, her company, and the business staff at supper. Frank Mahler, a personal friend of the actress, was also present. Thanks to the combination of Mr. Connor's genius and her own, Madame Bernhardt takes back a little less than \$350,000, but, as she says, she has a genius for spending money as well as for earning it. There must be consolation in the thought. Madame Bernhardt and her company sailed on the *Lorraine* on June 22.

Madame Bernhardt at the pier on Thursday morning bestowed kisses right and left upon the friends she was leaving behind. She assured the reporters that although she can't speak English, she shall write her impressions of her American tour in her most cordial French.

## ACOUSTICS AT THE CENTURY.

Liebler and company are experimenting with movable sounding boards placed between the flies at the Century Theatre to improve the acoustics of the auditorium. Temporary canvas screens are said to have improved matters very perceptibly.

## THE HOLIDAY MAKERS

Where Members of the Profession Spend Inter-season Leisure

Mrs. Orlando Daly sailed on the *Cedric* on June 24 for London. She will return to New York in August.

William A. Brady, his wife, who is Grace George on the stage, and their son sailed for London on the



STRONGHEART HOUSE, HOME OF ROBERT EDESON, AT SAG HARBOR, N. Y.

*Lusitania*, on June 21. Mr. Brady will consult Justin Huntley McCarthy concerning a new play for Robert Mantell, and will arrange for the London productions of *Over Night* and *The Lottery Man*.

Billie Burke closes her season in *Susanne* at Spokane, Wash., on July 10. Before beginning rehearsals for *The Runaway*, her new play, she will spend a month in England.

Adolph Klauber, critic for the *Times*, and his wife, Jane Cowl, returned on the *Olympic*, on June 21. Until *The Gamblers* opens again, Miss Cowl will play in stock at Union Hill.

Mr. and Mrs. Joseph Weber and L. Lawrence Weber started on a motor trip to Alexandria Bay, on June 23, by way of the Adirondacks. Fishing and hunting in the St. Lawrence River region will fill Mr. Weber's leisure until he returns to tend to his first new production, *Senorita*.

James Bowen Deicher sailed on the *Lusitania* on June 21 for a vacation in Europe.

Ernestine Schumann-Heink left her home in Singac, N. J., on June 20, for Europe, where she will take part in the Wagner festivals at Bayreuth and at the Prince Regent Theatre, Munich. She will return in October.

Lee Shubert, for the first time in seven years, will visit Europe this summer, to secure new plays and novelties for his theatres. He sailed on the *Lusitania* on June 21, to spend five or six weeks in London and the other capitals, where he will meet prominent authors and composers.

Lew Fields, with Mrs. Fields and his four children, sailed on the *Lusitania* on June 20. Frances Fields will remain in Europe to study voice culture when Mr. Fields returns to produce several new plays. His plans include *The Hen-Pecks*, *The Never Homes*, *The Wife Hunters*, *The Wall Street Girl*, with *Blanche Ring*; *Tillie's Nightmare*, and a new comedy for William Collier, to be called *Take My Advice*.

Others on the *Lusitania* were R. E. Johnston, concert manager, and Lee Shubert. Mabel Barrison sailed for Europe on the *Oceanic* on June 21. On June 28 J. M. Welch, general manager for Cohan and Harris, took passage on the *Olympic*.

Mr. Hauerbach was accompanied on his European trip by his aged father, Adolph Hauerbach, of Salt Lake City. The latter will spend most of his sojourn abroad at Randers, Denmark, his native town, but the playwright goes to Berlin and Paris, where he wishes to consider the offers of several foreign writers to collaborate. Mr. Hauerbach will also acquire atmosphere for a new French comedy to be produced next season. He expects to return to this country late in July or early in August.

Mr. and Mrs. Percival Lennon (Helen Holmes) will occupy their new bungalow on Deal Lake, N. Ashbury, N. J., in a few days.

Adelaide Thurston has gone to Spider Lake, Minn., where she has a summer cottage. Miss Thurston's second tour under the direction of Cohan and Harris and the business management of Francis Xavier Hope is announced to begin in Chicago early in September, when she will resume the title-role in Catherine Chism's comedy, *Miss Ananias*.

## A SHAKESPEARE BALL.

The Shakespeare Ball, held in Albert Hall, London, on June 20, was about as gorgeous an affair as one will see. Four or five thousand dances and spectators began operations at 9.30, and continued till 5.30 the next morning. After midnight the floor was cleared for the Shakespeare quadrilles which were danced in costume by twenty-six sets. The organizers of the sets were as follows: *The Tempest*, Lady Dartmouth;

*Two Gentlemen of Verona*, Lady Northcliffe; *Twelfth Night*, Mrs. George Cornwallis West; *Much Ado About Nothing*, Mrs. George Alexander; *A Midsummer Night's Dream*, Duchess of Wellington; *Love's Labor's Lost*, Lady Clarke Jervoise; *The Merchant of Venice*, Lady Salisbury; *As You Like It*, Viscountess Ridley; *The Taming of the Shrew*, Lady Saville; *The Winter's Tale*, Lady Sheffield; *The Comedy of Errors*, Mrs. Silver; *King Richard II.*, Lady Mond; *King Henry V.*, Lady Rodney; *King Henry VI.*, Lady Paget; *King Henry VIII.*, Lady Wemyss and Lady de la Warr; *Troilus and Cressida*, Mrs. Hwfa Williams; *Antony and Cleopatra*, Lady Alington; *King*

*gramme* includes much of dramatic interest. Among the dramatic readings are Euripides' *Hippolytus* and *Trojan Women*, by Dorothea Spinney, of London; selections from Southern literature, by Mrs. Emily Farrow Gregory; *The Man from Home*, by Prof. C. Edmond Neil, of the University of West Virginia; *Browning's A Blot on the 'Scutcheon*, by Mrs. Gregory; *The Shaughram*, *The Bleak House*, by Leland Powers, of Boston; *The Prince and Gregoire*, comedy scenes by Prof. S. H. Clark, and *Bardell vs. Pickwick*, by J. W. Bengough, of Toronto. Lyman Howe will give a moving picture exhibition. Lectures on theatrical subjects will include *Shakespeare's Theatre*, by Prof. Percy H. Boynton; *The Playing of Shakespeare*, by Charles D. Coburn, and a series by Dr. F. W. Gunsaulus, president of Armour Institute, Chicago, comprising Edwin Booth and Henry Irving in Shakespearean interpretations, Charlotte Cushman and Shakespeare's women, and *Shakespeare-Conscience at the Beginning of the Seventeenth Century*. The Coburn Players will give three performances: *As You Like It*, *Much Ado About Nothing*, and *Macbeth*. Rev. Henry R. Rose, of Newark, N. J., will give an illustrated lecture on *The Oberammergau Passion Play of 1910*. Other entertainers on the programme are Mary Agnes Best, Benjamin Chapin, Alice Chapman, Edmund Vance Cook, Maud Miner, Alton Packard, and Phidelah Rice.

## PEOPLE'S MUSIC AND DRAMA.

Julius Hopp has organized another group of benevolent citizens into the People's Music and Drama Committee, for the purpose of defraying expenses of concerts and plays. Shakespearean drama in public school playgrounds is one of the schemes of these workers. The committee consists of Mrs. J. Borden Harriman, Dr. George J. Smith, Examiner of the Board of Education; Arnold Schorer, Secretary of the Parks and Playgrounds Association; Dr. Knowlton of the Wage Earners' Theatre League and University Settlement; Robbins Gilman, head worker of the University Settlement; Dr. Andrew W. Edson of the Board of Education; Dr. Edward Stitt, Superintendent of the Recreation Centres of the Board of Education, and Jacob Altschuler, manager of the Russian Symphony Orchestra. These officers were elected: Julius Hopp, chairman; Mrs. J. Borden Harriman, vice-chairman; Robbins Gilman, treasurer, and Dr. Knowlton, secretary.

## NURSERY FOR CHECKING OF BABIES.

A nursery for the free checking of children while their parents are about the grounds enjoying the big amusement park is said to be a popular feature at



"JUNGLE JUNGLES" SUMMER HOME OF JOE KEATON AT MUSKEGON, MICH.

*Lear*, Mrs. Charles Hunter; *Romeo and Juliet*, Lady Meyer; *Macbeth*, Lady Baring and Lady Clementine Waring; *Hamlet*, Countess of Huntingdon; *Othello*, Mrs. St. Loe Strachey; *Amazons*, Lady Maud Warrender; *Tudor Quadrilles*, Duchess of Somerset; *Shakespeare's Lovers*, Lady Tree; *Merry Wives of Windsor*, Lady Dawkins and Lady Templemore. Titled participants were somewhat thicker than huckleberries in June, and for them the hall had been most elaborately decorated. Other guests represented nearly every nation on the globe.

## CHAUTAUQUA.

The Chautauqua Assembly meets for the thirty-eighth year from June 29 to Aug. 27. The pro-

Palisades Amusement Park on the Hudson, opposite the West 130th Street ferry. It is located in the woods adjacent to the Opera House, particularly convenient for mothers who wish to attend the performances of the Aborn Comic Opera Company. A nurse is in charge of the children. Playthings and toys amuse the little folks while their parents are entertaining themselves elsewhere about the park.

## FRANKLYN FYLES ILL.

Franklyn Fyles, who for a long time was dramatic critic for the *New York Sun*, and who now is a special correspondent on dramatic matters, has been seriously ill at his home for several days. He is slowly improving.



## AT THE THEATRES.

## GLOBE—THE RED ROSE.

Musical comedy in three acts, with books and lyrics by Harry B. Smith and Robert B. Smith, and music by Robert Hood Bowers. Produced on June 22, by Valeska Suratt, under the management of Lee Harrison.

Lola ..... Valeska Suratt  
Dick Lorimer ..... Wallace McCutcheon  
Alonso Lorimer ..... Alexander Clark  
Silas Plant ..... John Daly Murphy  
Hon. Lionel Talboys ..... Ernest Lambert  
Daisy Plant ..... Lillian Graham  
Madame Spiegler ..... John E. Hassard  
Madame Joyant ..... Flavio Arcaro  
M. Duprey ..... Henry Bergman  
Andre ..... Craig Campbell  
Gyp ..... Carrie Reynolds  
Baron Leblanc ..... Louis Casavant  
Maxime Dupont ..... Henry Bergman

Another Summer musical comedy has bloomed on the Broadway bush, a very stunning sample of the operatic florist's art. He calls it *The Red Rose* for reasons of his own—and the costumier's. The June flower has nothing in particular to do with the affair, except that everybody on the stage wears a blossom in season and out, sometimes in buttonholes, sometimes on hats, sometimes in the middle of her back, sometimes in her lips, sometimes embroidered on her draperies. Moreover, every first night patron had a rose thrust into his hand at the door. Even with superior ventilation, the Globe bore every resemblance to a hothouse.

If roses drooped in the auditorium, not so on the stage. *The Red Rose* was ready in the first act, redolent in the second, and iridescent in the third. Scenery and costumes designed by Miss Suratt, grew more and more amazing, as might be expected. From the dull blue and cerise combination of the first act the colors progressed into bright pink, violet, cream, and green in the second, and ended in the last act in a blaze of brilliant yellow, purple, crimson, and silver.



LYDIA YAVORSKA

Judging from appearances, Miss Suratt spent all the time off the stage in getting into a new dress, for she hardly made a second entrance in the same costume. She probably felt that it would be recognized immediately—and her fears were well grounded. She had Spanish raiment of canary yellow and black, a wonderful "creation" of pink and white, an abbreviated black affair with silver filigree bands winding around it like the inscriptions on Trajan's column, a wedding gown, a harem skirt with the effect of a perpendicular rainbow, a screaming purple robe, and several other riotous habiliments equally impressive. There was, unfortunately, not time for a display of more than an insignificant fraction of her wardrobe.

Besides these splendors *The Red Rose* has the fragments of a plot and a great deal of music. Most of the plot was in the first act, in which Dick Lorimer, an art student in Paris, quarreled with Lola, who thought she was the concierge's daughter, but who really was Baron Leblanc's long lost child. Dick's father, Alonso, wished the boy to marry Daisy Plant, in order to effect a commercial merger between the two millionaire families. Daisy, of course, preferred an English peer. The Baron, claiming Lola as his daughter—falsely, he supposed—tried to palm her off on his enemy, Maxime Dupont, but Maxime found out the game and refused the bait. In the end, it is understood, everything was straightened out, but after the first act the really clever plot fashioned by the Smiths was so knocked about by the really marvelous gowns designed by Miss Suratt that the narrative shriveled up like a mushroom before the morning sun.

After the first curtain, moreover, the genuine comedy went into a decline, and was replaced by buffoonery and cheap variations of well-roasted chestnuts. English mangled by a German dialect comedian; tubercular flippancies about conjugal infidelity, and roustabout hilarity succeeded to fresh, witty lines and charming lyrics that mean something.

The music, under the direction of Louis F. Gottschalk, has more than ordinary character, variety, and  
(Continued on page 14.)

## THE STAGE BIRTHDAY CALENDAR

## June 28.

OTIS SKINNER, than whom we have no better actor; one worthy of far better plays than those in which he has lately been seen.

VALESKA SURATT, who is again making a bid for Broadway stellar glory, appearing at the Globe Theatre

## FRANCES RING

in *The Red Rose*, in which she has made a characteristic impression.

WILLIAM COURTLEIGH, lately seen in *The Prosecutor*, which never reached New York, and the latest Belasco offering, *The Woman*.

BLANCHE SHIRLEY, who was Anna Moore in *'Way Down East* for some time and who more recently has been playing the lead in *The Thief*; now appearing in stock at the Orpheum Theatre, Harrisburg, Pa.

DAVID HIGGINS, the well-known melodrama star, of *At Piney Ridge*, *Up York State*, and *His Last Dollar* fame, and who appeared last season in a musical comedy, of which he was part author, entitled *Sentimental Sally*.

EDNA CONROY, recalled hereabouts in the original cast of *A Fool There Was*, and who appeared the fore part of last season with Gertrude Quinlan in *Miss Patsy*.

## June 29.

IRENE BROWN, the clever youngster who created in this country the role of Mytyl in *The Blue Bird*, at the New Theatre, and who for three years was one of the Dutch kiddies in *The Red Mill*, with Montgomery and Stone.

JOHN POLLOCK, once upon a time an actor himself, but now one of our best known press representatives and playwrights, brother to Channing, of that ilk, and husband of popular Minnie Church.

ROBERT TANNEY, the boy actor, whom you must not confuse with his brother, John, of the New Theatre company, and who recently concluded his season with Henry Kolker in *The Great Name*.

JOSEPH CARL BRIEL, author of the incidental music to *The Climax*, in which his "The Song of the Soul" attracted widespread attention.

## June 30.

WALTER HAMPDEN, who will always be remembered for his excellent work in *The Servant in the House*, since when he has appeared in *The City* and with the Lyceum Players in Rochester, N. Y.

NORAH LAMISON, an actress deserving of the best things, and who has been for several seasons prominent in the support of E. H. Sothern and Julia Marlowe, playing Maria, Celia, Bianca, Nerissa, and the Gentlewoman in *Macbeth*.

PAUL McALLISTER, formerly of Proctor Stock fame, and whose last engagement was with Aphie James in *Judy O'Hara*.

ROSE ELIZABETH TAPLEY, who has had a busy season of it, appearing in *The Lion and the Mouse* and *Seven Days*, while at the moment she is with the Schiller Stock in Memphis.

WHITE WHITTLESNEY, recalled for his work with such stars as Ada Rehan, Florence Roberts, and Julia Mar-

lowe, as well as at the head of his own company, and who retired from the stage about a year ago.

GENEVIEVE REYNOLDS, who, in the support of Robert Mantell and Marie Booth Russell, has been playing such roles as Queen Gertrude, Audrey, the Nurse, the Duchess of York, the Second Witch, and Martha in *Louis XI*.

HENRY NORMAN, well known in musical comedy circles, lately seen with Sam Bernard in *He Came from Milwaukee*.

MARIE DANTON, the English mimic, who has appeared here in *Vaudeville*, in *The Belle of Bohemia*, and *Madame Sherry*, and who is now conspicuous in the music halls of her native country.

GEORGE C. STALEY, who had a pleasant season in *The Country Boy*.

JIMMIE JIMISON, now the Schiller Players, Norfolk, Va.

## July 1.

CHARLES M. WALCOT, the veteran actor, who appeared the fore part of the season with Marie Tempest in *A Thief in the Night* and was afterward with Ethel Barrymore, playing his original role in the revival of *Trelawny of the Wells*.

LORA LIEB, last seen on Broadway with Raymond Hitchcock in *The Man Who Owns Broadway*, since when she has appeared in musical stock in her home town, San Francisco.

PAUL WILSTACH, author of several successful dramas, notable in the list being *A Capitol Comedy*, for Tim Murphy; *Polly Primrose*, for Adelaide Thurston, and *Thais*, the dramatic version recently seen at the Criterion Theatre.

TOM McNAUGHTON, a grateful addition to our spare list of funny comedians, late with Christie MacDonald in *The Spring Maid*.

AUBREY NOTES, the well-known stock player.

## July 2.

EDWIN BARBOUR, last on Broadway with Viola Allen in *The White Sister*, since when he has been playing with Al. H. Wilson in *The German Prince*, and just now he is stage director of the stock at Fairview Park, Dayton, O.

HAYDEN STEVENSON, popular stock leading man, late with the Stamford Stock, Stamford, Conn., and now of the Orpheum Stock, Harrisburg, Pa.

## July 3.

MARY MOORE, for many years co-star with Sir Charles Wyndham, and who has appeared here several times, last in 1905.

DOROTHY ROSSMORE, who has played many adventures parts in her time, in elaborate pieces, such as *The Sporting Duchess*, *Devil's Island*, and *Ben-Hur*, and who was last seen in New York with Mildred Holland in *The Triumph of an Empress*.

EFFIE GERMON, the idol of the old Wallack company, with which she was associated for seventeen consecutive years; since those days she has supported many of our leading stars, but she has apparently retired from the stage, her last New York appearance being in the special matinee of *Dr. Wake's Patient*, at the Garrick Theatre, in the Fall of 1907.

GILBERT H. MILLER, son of Henry Miller, and who was an actor himself for a short time, abandoning the profession to enter the managerial end of the game.

VAN NESS HARWOOD, who for the past two years has been press representative at the New Theatre.

## July 4.

GEORGE M. COHAN, who has been off the stage for some time now; but he threatens to return at any time in a play without music, written by himself, of course.

FRANCES RING, who celebrates the same day as her employer, for she has been having an entire season's run on Broadway in Cohan and Harris's production of *Get Rich Quick Wallingford*.

WILLIAM FARNUM, who the past season has been appearing in vaudeville, a suitable starring medium not being available, but next season he and his brother, Dustin, will be co-stars in *The Little Rebel*.

SOPHIE BRANDT, who divided the past season between Hans the Flute Player and Madame Troubadour, and who is now playing stock starring engagements in musical pieces, such as *A Madcap Princess* and *The Gay Musician*.

WINFIELD BLAKE, who used to play De Wolf Hopper's roles in the Weber and Fields burlesques at Fischer's Theatre in San Francisco, with Kolb and Dill, but for the past three or four years he and Maude Amber have been singing in European music halls.

ELIZABETH DE WITT, for a long time associated with *The Lion and the Mouse*, but this past season she has been playing in stock at the Seattle Theatre, Seattle.

GARDNER CRANE, who has played in stock in Chicago, St. Louis, Milwaukee, Providence, and with the Frawley Stock in San Francisco, Honolulu, Manila, and Calcutta, but in recent times vaudeville, in dramatic sketches, has claimed his talents exclusively.

GRACE STODDIFORD, who must not be mistaken for the well-known prima donna with the "Van" to her name, and who has been one of the shining lights at the Winter Garden.

ROBERT LIVINGSTON, sometimes called "Bobbie," who has been a regular member of Cora Payton's company for the past six years, appearing at the moment with that branch of the organization at the Shubert Theatre, Brooklyn.

LEONA PAMM, who is well known to the musical comedy world, recalled on Broadway in *The District Leader* and in Chicago in *The Goddess of Liberty*.

LOTTA BLAKE, who has traveled from New York to San Francisco, from New Orleans to Winnipeg, and also visited London, along with May Robson, in *The Rejuvenation of Aunt Mary*.

LISLE LEIGH, who has retired from the stage, at least temporarily, and is now conducting a school of acting in Providence, R. I.

LIZZIE McCALL, last season with the second company of *The Spendthrift*.  
JOHNSON BAISCOX.



## PERSONAL



Otto Sarony.

**HELD.**—Anna Held is known from ocean to ocean—and beyond. Popularity has bound many leaves into her laurel wreath, even to naming a brand of cigars for her. Since her successful run in *Miss Innocence*, which closed in the Spring of 1910, Miss Held has been withheld from the stage, but next Autumn she will open in a new farce adapted by George V. Hobart from the French. Her reappearance will doubtless be the cue for all sorts of applause, as she has had a faithful clientele ever since her American debut at the Herald Square Theatre, in *A Parlor Match*, on Sept. 21, 1896. Her previous career had made her familiar through the music halls of London and continental Europe.

**ALEXANDER.**—Among the forty new knights added to the coronation year by George V., is George Alexander, the well-known English actor-manager. George Alexander Sampson—he dropped the patronymic on entering the theatrical profession—was born on June 19, 1858, the son of a Scotch manufacturer who apprenticed him after his school days. The embryo Sir George, however, soon found his level, first as an amateur, then as a professional actor, finally as a manager. Since 1891 he has ruled the destinies of St. James' Theatre, producing there, among other plays, *Lady Windemere's Fan*, *The Second Mrs. Tanqueray*, *The Prisoner of Zenda*, *The Importance of Being Earnest*, *Paolo and Francesca*, *If I Were King*, *Old Heidelberg*, *The Thief*, and this season *The Witness for the Defence*. He was a member of the London Country Council in 1907, and holds numerous offices in theatrical and charitable organizations.

**COYNE.**—According to the veracious chronicles, Joseph Coyne—whose popularity in London is that of a native—is learning French to fit himself for a character in *The Quaker Girl*.

**TYLER.**—George Tyler, managing director of Liebler and Company, is in London after his unusual automobile exploits in various countries. He will not return to New York for several weeks.

**FERRIS.**—Dick Ferris, actor-manager, is of an adventurous turn of mind. He was arrested at San Diego, Cal., the other day on the charge of conspiracy to hire and retain persons in the United States to enter service of a foreign people as soldiers. The arrest, it is stated, is in connection with the arrest of the members of the Mexican Liberal party's junta in Los Angeles, and Ferris, it is believed, will be tried for his alleged part in promoting the rebellion in Lower California. He was in fact "elected as president of the Republic of Lower California" by persons interested in such an establishment, and was in office for a day when taken into custody.

**MCINTYRE.**—Lella McIntyre is spending a quiet Summer at Stony Brook, L. I., preparatory to storming Broadway this Fall as a star. On Aug. 7 she will come into the Criterion as the Quaker girl in *The Girl of My Dreams*, at this time making her initial Broadway appearance as a star. Her musical play is by Otto Hauerbach and Karl Hoschna, the duo who have turned out such successes as *Three Twins* and *Madame Sherry*. Miss McIntyre, it is said, has a role commensurable with her daftiness and ability, of both of which she has been a fortunate recipient.

**BENNETT.**—True to his ideas, Richard Bennett has refused the offer of starring made him by Liebler and

Company, and will return to Charles Frohman in order to assume the leading role in Haddon Chambers' new play, *Passers By*. It will be recalled that in a recent interview with a Minson representative, Mr. Bennett spoke unfavorably of the star system and confessed his inability to reach a decision regarding his future work. Mr. Bennett places artistic success before personal popularity, and for that reason will delay his debut as the star of Justin Huntley McCarthy's play, *The O'Flynn*, in which, it was expected, Mr. Bennett would star, and will tempt the American gods of fate in *Passers By*, which has been enormously successful in London.

## AMATEUR NOTES.

Princess Kiku, a Japanese romance, was played in Gwynns Falls Park, Baltimore, before a distinguished audience. In the cast were Elizabeth Guy Davis, Helen Dushane, Mrs. William P. Constable, Mabel Mabbett, Annette Prentiss, Annabelle Clark, Cecelia Coale, Mildred Kahler, Elizabeth Baker, Griffith B. Coale.

*Midsummer Night's Dream* was played by Bellevue seniors, at Omaha, Neb., on June 5, in the open air. In the cast were A. C. Barry, A. R. Findley, G. L. Rice, R. V. Kearns, R. L. Ohman, Goldie E. Fowler, A. J. Kearns, H. J. Brandt, A. R. Findley, D. C. Primrose, W. E. Dysart, Sadie K. Gillan, Frances J. Sweetland, Zella M. Kissinger, F. E. Webb, Florence L. Currie, M. Jessie Ohman, Fern Phillips, Barbara Knapp, Henrietta Conant, Edna Hansen.

The May Day play, *Fair Rosamond*, was repeated in the open air theatre on Prospect Hill, at Mount Holyoke College, on June 12. This is a Mount Holyoke ceremony, for the play is to be repeated every four years. In this year's cast leading parts are taken by Ethel H. Murphy, Lulu M. Hood, Greta Gordon, Dorothy Flint, Ruth Brierley, Dorothy Stickney, and Ines Rogers.

At Wellesley the class of 1910, on its first reunion, presented its senior year operetta, *Pandango Land*, as a benefit for the Students' Building Fund. The performances were in the Barn on June 14 and 16. In the cast were Belle Mapes, Blanch Decker, Ruth Sapinsky, Jessie Neely, Dorothy Tausig, Betty Barrow, Gertrude Carter, Alice Leavitt.

A Fairy Revel was given in the class day exercises at Simmons College, Boston, on June 13. Those in charge were Madeline Scott, Charlotte Noyes, May Ayres, Mary Dunbar, and Margaret Stebbins.

On the steps of the Greek portico of Nash Hall of Des Moines College the seniors played *Dido*, the Phœnician Queen, on June 12. In the cast were Josephine Treloar, E. B. Pease, Cora Chase, Arthur Wingate, and H. J. Moore.

The Players gave a performance of *The Merchant of Venice*, in the garden of Sim James and Lady Coats's house, in Providence, R. I., on June 7. In the cast were Virginia Shepley, Marjorie Lacey Baker, Thomas Crosby, J. P. Farnsworth, Paul Howland, Rathbone Gardner, Henry A. Baker, and Mary F. Patterson.

Seniors at Goucher College, Baltimore, gave *Midsummer Night's Dream* at the Evergreen Theatre, using Mendelssohn's music. The singers were Florence Hall and Adaline Schumacher. In the cast were Margaret Handy, Ette Miller, Nellie Bass, Fradella Rice, Wilhelmina Treide, Anna Wolf, Faye Myers, Frances Pierce, Mary Cameron, Irene Blank, Elizabeth Jones, Hazel Patten, Ella Garvin, Leah Zook, Frances Manning, Constance Maya Das, Elizabeth Eager, Ethel Kanton, Helen Hargest, Rose Kahn, Grace Bennett, Marguerite Barckhoff, Ethel Bell, Alice Ward, Caroline Lutz, Mattie Rose, Elizabeth Rowe, Allegra Covey, Ada Weber, Ruth Taylor, Aileen McKenney, Felicia Lucchetti, Cora Key, Mary Dosh, and Elizabeth Kellum.

The Suffragette Mother, by Mrs. Edith M. Whitmore, was presented by the Wage Earners' Dramatic Club at Clinton Hall, N. Y., on June 6. It is a suffrage comedy.

The Louisville Dramatic Club, Ky., presented a wild drama of life, love and revenge at the Mary Anderson Theatre on June 2. In the cast were Jean Bruce Holdeman, Elizabeth Boyle, Dr. Hardin Ward, Beverly Hall, Cleaves Kinkead, Huntley Gibson, and Baylor Landrum. Before the thriller, a George Ade farce was played by Mrs. Hardin Ward, Bodd Martin, Mrs. Henry C. Colgan, Baylor Landrum, Hardin Ward, and Cleaves Kinkead.

In the Chestnut Street Theatre at Sunbury, Pa., the high school seniors presented *Turned Up*, on June 5. In the cast were M. Guy Jones, Walter E. Bastian, Walter R. Bennett, Roy E. Stahl, Ray F. Wendel, instructor, Carrie M. Lingdon, John J. Rinehart, Helen Boyer, William L. Hoffman, manager, Laura J. Morgan, Roy F. Caldwell, Vera Hagey, Mary E. Cummings, John C. Morgan.

The Garrick Dramatic Society of Erasmus High School, Brooklyn, gave *The County Chairman* on June 3, at the Academy of Music. In the cast were Thomas McGee, George Hubner, Harry Blue, David Doggett, Barton Kinne, Charles Scott, William Gamble, Roy Randolph, Ernest Penfield, Charles Dumas, Charles Matthews, Kenneth Austin, Lewis Waldo, Ali Hassan Laurent Feinier, May Sutcliffe, Marie Bacon, Adele J. Somerville, Lillian Halsey, William

JEAN MURDOCH



Moffett, Chicago.

E. Kennard, Robert W. Simmons, Dorothy A. Mor-dorf, Eleanor Sperry. Extra parts were filled by Messrs. Haas, A. Miller, G. Miller, Allison, Webster, Higgins, Zorn, Bennett, Cornell, Dyruff, Wilmott Bevier, Doody, Wheeler, Tabor, and Doggett, Misses Praendly, Reeves, Andrews, Simpson, Thompson, McWhirter, Douglass, Neary, Neyhard, Carter, and Kingsley.

At Lancaster, Pa., June 8, 9, the students of the Sacred Heart Academy presented the play *Fads*, *Follies and Fancies* at St. Anthony's Hall, under the direction of Carmelita Reilly. Eckenrode's Orchestra and Amy Cochran, harpist, furnished the music. The participants in the performances were Paula S. Temple, Lucy C. Flaherty, M. Grace Miller, Dorothy Bitter, Barbara Hite, Rachel Lurio, Sadie Golden, Loretta Walker, Mabel Troast, Lola Moreland, Anna Schaum, Ethel Ostermayer, Florence C. Yeager, Margaret M. McConomy, Helen Kraus, Mary C. Wagner, Jeanette Gerz, Katherine Miller, Bessie De Haven, Justina Kelly, Elizabeth McIntyre, and Agnes Gegg.

At the Loomer Opera House, Willimantic, Conn., on June 5, a patriotic musical festival was given. Among the singers were Mrs. Samuel Chesbro, Pearl M. Jackson, J. Gaudreau, Messrs. Costello, Michand, and Hussey, E. H. Gilman, Mildred Smith, Mrs. E. G. Wilcox, Leo Haggerty, Harold Wyman, and John O'Neill. Much of the music was written by Jules Jordan, the director.

The Nipnet Canoe Club benefit consisted of a comedy, *What Happened to Jones*, at the Loomer Opera House, Willimantic, Conn., on June 7, under the direction of Ramsey Wallace. In the cast were William E. Fay, Charles Hill, James Ferguson, Harold Mott, Samuel Lyman, R. Broadhurst, Agnes Egbert, Julia Shea, Hazel Wright, Mary Butler, Hepsey Boden, Cornelia Thompson, and Ramsey Wallace.

The United Players' Company of Brooklyn have already started rehearsals for their entertainment and ball, Sept. 30, at Beck's Casino. Again this season they will put on vaudeville's best one-act plays and sketches instead of a regular play as first advertised. Among the acts to be put on are *In Honor Bound*, by Sidney Grundy; *Gilpin's Hollow*, by Cyril A. Lowe, with Mr. Lowe playing the leading part, and *A Father's Mistake*, by Louise M. Lewis, the young leading lady of the club. Many of last year's favorites will again be seen in the coming production, among whom are Louise M. Lewis, Mae F. Heinecke, Margaret Tishener, and Josephine Donnan, and Frank O. Hale, Charles Manns, Gustave R. Schmelzer, Louis J. Hicel, Richard Thompson and some new faces.

*Midsummer Night's Dream* was given by amateurs at Des Moines on May 29 and 30 for the benefit of the Anti-Tuberculosis League. It was directed by Corliss Giles. In the cast were Francis Evans, Louis Lawrence, Francis Bewaher, Marguerite Warner, George Alvin Peak, Mrs. Paul Van Slyke, Carl Hunt, John Baldrich, Philip Brooks, Harper Hamilton, Archibald McVicar, William Hale, Virgil Kepford, Charles Archie Crandell, Crandell, Garland Garlock, Dorothy Hale, Maryland Crandell, Eleanor Jones, Manly Jones, Rhoba Wallingford.

*Julius Caesar* was presented under the trees at Riverdale School, New York, by the boys of the school, on June 1. The principals were Philip R. Meyer, Donald MacDougal, Ernest Haines, Jean Jacques Bertshmann, and Charles Hoff.





# FREDERIC DE BELLEVILLE

MAN, MANNERS, AND DRAMATICS



A WISE OLD SAW runs to the effect that molasses catches more flies than vinegar does. If Frederic de Belleville never heard it propounded, he found it out for himself long ago and has put it into practical operation ever since. We sometimes think of the eighteenth century as particularly distinguished for its manners, because nowadays we are inclined to excuse carelessness on the score of commercial pressure. Manners take time, as Emerson remarked, and many of us are too busy catching trains or more elusive objects to waste thought, energy, or minutes on ceremonious courtesies.

"The best way to get along," said Mr. de Belleville, "is to tend to business—and to be courteous." Policy and personal preference appear to coincide in his case. Possibly they coincide also when men set their will up as a terrifying power, to be questioned only at the risk of life and limb. It would be difficult to suggest a more plausible explanation of such a policy.

The effective working of Mr. de Belleville's rule then has more than a personal meaning. "I have played with some of the best actors and actresses in America, which I consider my home," said he, "as well as in England. Clara Morris, Rose Coghlan, and Mrs. Fiske are in the list. With Clara Morris I played Armand Duval, Reverend Julian Gray, and others. With Rose Coghlan, there were Charles Surface in *The School for Scandal*, Claude Melnotte, Prosper, Jacques in *As You Like It*, Dazzle and Sir Harcourt Courtley in *London Assurance*, Henry Beauclerc and Count Orloff in *Diplomacy*—quite a range of subjects—and frequently a different one every evening. With this experience, one expects Mr. de Belleville to have formulated a succinct idea of the ideal actor. "To my mind, an actor should be able to sink his own personality and to create such a being as the role demands. Of course, he must not subtract individuality in the process, which is quite a different matter. The actor with broad power disguises himself. At the time I was supporting Mrs. Fiske in *Magda*, friends told me that they did not recognize me until they found my name on the programme. That I consider one of the best compliments ever paid me. For my model, I had taken an old photograph of my father, and my attempt had been to imitate him in every detail of makeup."

Of course versatility such as Mr. de Belleville recommends does not distinguish the career of many actors. Some of our popular stars are merely themselves from one season to the next—either through natural inability to be anything else, or through indolence, or even through edicts from the manager's office. An unvarying personality like that is as valuable as the trade-mark on Barათა cravats, as long as the demand for it holds out, although it may not be a lofty test of art.

"Ludwig Barnay, a magnificent German actor, is an example of what I mean. While he was playing at the Thalia, he invited Salvini, who was at that time in New York, to come to see a performance. Salvini watched with interest, but at the end of the first act turned to the manager and asked when Barnay would appear. Barnay, it is hardly necessary to add, had been on during a good share of the act. With equal success he could be a Shylock or an Othello, or anything else he undertook, and therein lies genius."

What Mr. de Belleville thinks about picking types must follow as the only possible conclusion to these premises. "Great actors are not limited to types. It seems to me that managers in casting a play may well have confidence in a genuine actor to originate whatever personality the role demands, with one exception: You must have a gentleman to play the gentleman. True refinement cannot be imitated."

Even on this point some will not be inclined to make any exception, and they will back it up with



FREDERIC de BELLEVILLE

personal examples. Perhaps the matter would necessitate definition of terms, however, before any profitable argument can follow, and notions vary so widely about what a gentleman may and what he may not do, that a casual commentator had better avoid trouble by avoiding anything more than glittering generalities. Exceptions to hard and fast rules of conduct are as numerous as Mark Twain found the exceptions to rules in German grammar.

"You don't look for types in stock companies," continued Mr. de Belleville. "Yet I recall the excellent performance of the Sherman Brown Stock company in Milwaukee—to quote only one example—when I had the pleasure of playing there the role I originated in *Men and Women*. Then we have all seen Americans play Chinese, Indian, and German types to the life."

Mr. de Belleville might have added that we have seen Americans play other nationalities to the death, but it is part of his character that he chose to omit any such reflections. He forgets—or at least disregards—unpleasant memories.

"I have been fortunate during my career," he said. "I went on the stage when I was very young, finding places at various times with actors like Charles Phelps, Mr. and Mrs. Kendal, John L. Toole, and the father of H. Cooper Cliffe, who is now in the Everywoman company with me. In London, I was on the bill with Charles Wyndham. An apprenticeship in such circumstances, I now realize, was worth a great deal to me."

"My father was crazy about the stage. As a lieutenant he took delight in playing Don Cesar de Bazan. When he died he asked that his Shakespeare be placed under his head, and his foils at his feet. The stage and fencing were his favorite recreations, and from him I inherited my love for acting. Although the men of my family were mostly in the army, I never had any military inclinations. I always wanted to become an actor, and I have always believed in the stage, but certainly not as a *refugium peccatorum*."

Doubtless, if all the members of the profession entered it from such motives, the stage would turn into a very different world. Every profession has its

hangers-on, of course, who add no lustre by their presence, but in other professions they do not accomplish so much damage because the limelight does not play upon them continuously. The theatre also attracts more of the trivial and the inconsequential by its glamour, which even modern methods of advertising cannot dispel.

"The first part I ever played was some mediaeval emperor of Germany," continued Mr. de Belleville reminiscently, "while I was a student in the Jesuit College at Antwerp. I recall that a red cravat and a cork mustache were prominent parts of my makeup. I daresay that I should not dress the part in exactly that fashion, if it were assigned to me, now. Tastes change, you know, even in mediaeval emperors."

"Since then I have had as spicy a variety of experiences as you would wish to see. In Australia, for example, we had to make up in the hotel and parade through the streets under umbrellas, as it was raining. Even in the theatre we still held the umbrellas, for the roof leaked. I have never been back to Australia, but not on that account, because matters have mended, no doubt."

"Those are what we facetiously call the good old days—when we worked and went hungry. It is nice to have done it, just to talk about afterward, but once is enough for me. I like to recall it, as people like to recall school days. For many, however, the holidays were what made school so agreeable." Yet, most men take a pardonable pride in work they have done, if the aim of the work was creditable. Approbation of oneself is an agreeable sensation, and prompted some nameless but immortal author to write that virtue is its own reward.

"In all my career I have never had to complain of what troubles many actors in supporting companies—jealousy of the star. William Gillette, for instance, hastened to congratulate me and to give me leave to do what I liked in my scenes. When an actor is capable of playing a role at all, he should be granted all the liberty within reason. Of course, lines have been cut from my speeches to accelerate the action, but that was for the good of the play, and indirectly for my good as well. Every member of the cast is benefited by any improvement in the play, for it reacts on every part."

"When foreign actors make a hit in this country, we all send felicitations, because he adds to the dignity of the profession. Jealousy would react on oneself." Mr. de Belleville is bound to be on good terms with the world, and he is much happier so. All who have seen Mrs. Bumpstead-Leigh will recall that Pete Swallow, the tombstone dealer, found a handshake wherever he looked for it.

"Good criticism is what we need," said Mr. de Belleville. "I get up early after a first night and read all the papers most eagerly, because the critics tell us what we look like. An actor can't see himself, except in moving pictures—which, by the way, suggest a valuable contribution of moving pictures to drama. By them an actor can compare and criticize his performance."

"Why should one tire of a part in a long run? Every new audience is a new incentive, and I am frequently as nervous on late nights as during premieres. An actor must keep in his part always, and take as much pains with a small part as with a long one. Nothing can be pleasanter than a big success in New York. That is why I enjoy Mr. Savage's lavish production of *Everywoman*, under the direction of George Marion, who has been kind and charming, and I shall enjoy it as long as it runs."

Mr. de Belleville rose to say good-by. A big man he is, yet trim and immaculate. His face radiates a suave benignity, which makes you feel that everything is right with his world. It would be a pleasant world in which to spend more than an hour.

CHAUNCEY L. PARSONS.



## AT THE THEATRES

(Continued from page 11.)

originality. Although the inevitable Mediterranean love song and the turkey trot are included in the score and are encased *passee in eternum*, those blight spots are well surrounded by pretty melodies and diversified rhythms like Lola's entrance, "Bohemia," "The Queen of Vanity Fair," and the first two finales. Few recent scores can boast such an array of captivating numbers as Robert Hood Bowers has supplied The Red Rose.

In dances and novelties of staging, contributed by Jack Mason and R. H. Burnside, The Red Rose abounds. So much ingenious ensemble work rarely is piled into one production.

After all these extraneous matters have been considered, one scarcely has any more elasticity of mind to stretch over the individual performances. The best voice belongs to Craig Campbell, as he evidently realized—for he warmed up to unnecessary exertions under the encouragement of the audience. He sings well enough at his ease not to invite vocal disaster by such excessive vigor. In her anxiety to show off to advantage, Carrie Reynolds made the same error. Her tones have a peculiarly happy resonance, and a special purity in the upper register that are assets worth saving. Although Valeska Suratt's French—and English—has an astonishing Chicago accent, she sings pleasingly, especially "The Queen of Vanity Fair." She is, however, more delightful as a dancer, for her movements are marked by a sweeping freedom that holds the eye. With her, Wallace McCutcheon danced effectively. Of the comedians, Ernest Lambart was much to the taste of those who like the English macaroni, and Alexander Clark was funny as the nasal American.

Although the others have only mediocre talents to work with, they worked. Their celerity covered a multitude of inefficiencies and carried their share of the performance over some rather shallow spots. The Red Rose does not draw a deep draught—of water—anyway, which perhaps makes it all the more suitable to the purpose for which it was designed.

## JARDIN de PARIS—FOLLIES OF 1911.

Review in three acts and thirteen scenes, with words and lyrics by George V. Hobart and music by Maurice Levy and Raymond Hubbell. Produced on June 28 by Florenz Ziegfeld, Jr.

Although the initial performance ran with commendable smoothness, The Follies of 1911 spins out to such a length that few patrons clamor for more at the same sitting. Much that is bright, clever and funny is strung together in glittering variety, as well as much that is tawdry and noisy.

Approximately enough, the Follies open with a scene at the custom house, showing the return of previous Follies and some new specialties which F. Ziegfeld, Jr., brought back in his grip from Europe.

Follies of 1907 ..... Emma Gorman  
Follies of 1908 ..... Dorothy Dalland  
Follies of 1909 ..... Katherine Daly  
Follies of 1910 ..... Eleanor St. Clair  
Follies of 1911 ..... Vera Maxwell  
Inspector Search ..... Leon Erroll  
F. Ziegfeld, Jr. .... Walter Percival  
Siamese Twins ..... Dolly Sisters  
Mrs. Hillside ..... Arline Boley  
Widow Wood ..... Clara Palmer  
Miss Prim ..... Stella Chatelaine

After the drummer of 1907, the show girl of 1908, the mariner of 1909, the bather of 1910, and the pierette of 1911 have disembarked, Walter Percival has a chance to sing and to dance. Without particular melody of voice, he has plenty of assurance and friends—two valuable possessions in a case of this sort—and his feet are nimble and vigorous. Altogether he may be considered successful. The dance of the Siamese Twins is clever rather than graceful. Arline Boley's impersonation of the inept smuggler, shrieking her surprise as the customs inspector pulled from her person necklaces and silk fabrics enough to stock a shop, belongs in the realm of high satire. At the same time Harry Watson was indulging in extravagant comedy. The incident woke the echoes with laughter. A song by Clara Palmer and a dance by Leon Erroll and Stella Chatelaine pieced out the scene in a revelous spirit.

Charles A. Mason as Herr Lauderapfel led his saengerbund through a medley of the college type, dressing "Everybody Works But Father," "Kelly," "Yankee Doodle," *et alters*, in literal German translation, which is a proper use of musical parody. He was assisted by a chorus of superior quality of tone and finish.

The California Poppy Field introduced one of the prettiest novelties—a stack of wheat which turned into a chorus with most graceful costumes. Tom Dingle's dance, executed with nonchalant ungainliness, cannot be spared from the programme, although some of the goat play preceding it missed its figurative if not its literal mark. The principals were:

Reuben Jay ..... Tom Dingle  
Willie ..... Rose Dolly  
Jack ..... Ganesi Dolly



Murren, Phila.

## WALTER D. GREENE

in "The Debuter"

Walter D. Greene has had a varied career the past two seasons. During 1909-10 he replaced Ben Johnson as the Spider in The Only Law, at the Hackett Theatre, appeared as J. Bradford Hunt in His Name in the Door at the Bijou and Garden Theatres, then finished the season as Harry Lake in William A. Brady's original production of Mother during its run at the Grand Opera House, Chicago. He was under contract to Mr. Brady this past season, but was released to Maurice Campbell to play the leading role of Elliot Gray in Anti-Matrimony, which was produced at the Garrick Theatre. After eight weeks with Miss Crossman Mr. Greene was engaged by Mr. Brady to play the title-role in a one-act playlet, The Suspect, which he obtained in England last Summer from Herbert Sleath. Mr. Greene was featured in this playlet, which was headlined over the Orpheum Circuit with notable success for twenty-four weeks. He leaves this week for his annual salmon fishing trip to Sebec Lake, Me., where he will again put his steel motor boat into commission.

Everywife, recently played by a cast of Lambs at their public frolic, was presented again.

Everywife ..... Ann Meredith  
Happiness ..... Leslie Coverra  
Jealousy ..... Clara Palmer  
Squabina ..... Lillian Lorraine  
Cafe ..... Arline Boley  
Dress ..... Miss Vernon  
Excitement ..... Miss Abbott  
Elegance ..... Miss Belgar  
Kindness ..... Miss Trieste  
Gaiety ..... Miss Richmond  
Loveliness ..... Miss Dalland  
Grace ..... Miss Mitchell  
Amusement ..... Miss Michel  
Vanity ..... Miss Perry  
Romantic ..... Miss Le Roy  
Everyhusband ..... Walter Percival  
Rhyme ..... Harry Watson, Jr.  
Reason ..... W. J. Kelly  
Drink ..... Leon Erroll  
Gamble ..... Peter Swift  
Nobody ..... Bert Williams

The only member of this cast who surpassed, or even equaled, the work of the Lambs was Ann Meredith in a feminine role which is essentially serious and at times tragic. Aside from the fact that the audience which assembles on the roof of the New York Theatre does not take quickly to obtrusive morals, the piece was not well cast. For example, Lillian Lorraine is too fine in her air to reel off the vigorous slang that falls to Squabina. The audience, rather surprised at finding a moral cherry in its pungent cocktail, had to gulp hard to swallow it. W. J. Kelly's copy of another actor on Broadway and Leon Erroll's inebriation scene had special points of interest, though they are not tremendously artistic. Two songs were interpolated: "The Girl in Pink," by Walter Percival, and "The Imitation Rag," by Brown and Blyler. The latter is an elaborate variation of Trauemelei. Both make good padding, without adding distinction to the figure of Everywife.

Bessie McCoy, rapturously greeted, was down for two special numbers: "Take Care, Little Girl," and "Tad's Daffydils." In the latter she was assisted by Tom Dingle and eight girls. Truth to tell, Miss McCoy did not have much material to work with; she did it well enough, but, after all, what was there to applaud? At any rate her pale green dress with violet shadows was a beautiful thing to see.

Fanny Brice was not so fortunate in her costume and no more fortunate in her song, "That Chilly Man."

The pony ballet was the second novelty, so striking that it did not matter much what words Lillian Lorraine was singing. She and her platoon inquired, "How would you like to be my pony?" without giving one a chance to reply.

The parody on Pinafore, comprising clever new lyrics set to condensed versions of familiar melodies, more than justified itself. Sir Glassup Pilsener, K.E.G., with "his chickens and his broilers and his squabs," disported themselves aboard H. M. S. Vaudecel. The craft was commanded by Captain Head-Liner, "no actor, but a leading man." A good bit of roaring burlesque was injected into the action, but it was good natured in spirit and not without reason. The cast follows:

Sir Glassup Pilsener, K.E.G. .... Harry Watson, Jr.  
Captain Head-Liner ..... Walter Percival  
Ralph Hustlestraw ..... Charles Heasong  
Dick Deadeye ..... Charles A. Mason  
Bill Bobstay ..... Peter Swift  
Gasolene ..... Clara Palmer  
Hebe ..... Leon Erroll  
Rachel Rosenstein ..... Fanny Brice

The dance of the Dolly Twins and George White is another one of the less impressive numbers that gets lost in an obscure corner of the memory.

Anybody who has scrambled through the present terminal of the New York Central Railroad will revel in the satirical treatment given it by Bert Williams and Leon Erroll as the porter and the English tourist, who lose their way on an outlying scaffolding in their search for the train to New Rochelle. Tied together like Alpine climbers, they brave the heights together until the traveler is finally lost in the abyss. Then Mr. Williams entertains the audience with some songs and some by-play that take the house.

In the burlesque of The Pink Lady, Bessie McCoy presents such a charming picture in her 1800 costume that there is some danger of the return of the hoop-skirt—a change that one would almost welcome. Besides this charming dance there is a cake walk ensemble and a dance by Leon Erroll and Stella Chatelaine, as well as a ludicrous execution of "My Beautiful Lady," by Harry Watson, Jr., in the title part. He is assisted by Leon Erroll as von Didhepay and Charles Mason as Doctor Squills.

The much advertised New Year's Eve on the Barbary Coast fulfills the expectation so far as noise and commotion are concerned. Lillian Lorraine, after singing "Texas Tommy," is pretty well disheveled by Harry Watson and Leon Erroll in an Apache dance, while the chorus raise ruction generally. Fanny Brice has a song, "Ephraim," George White does a superior bit of clog dancing, and Brown and Blyler add a bird note or two. The idea is to lift the roof in this episode, and most of the participants may be commended upon their willing efforts.

Although many ingredients of the Follies will not bear cold reflection, there seems to be no reason for not predicting a successful season for this performance. The scenery contributed by Unitt and Wickes is effective, the musical parody is funny, two or three dances are delightful, the costumes are bright, the chorus is about the standard in appearance and talent, and the performance speeds with uninterrupted acceleration. The Follies are giddy, frivolous, and decidedly not restful. *Mais qu'importe?*

## TERRACE GARDEN—OPERA.

The Jose Van Den Berg Opera company, Jose Van Den Berg, conductor, has gathered its forces together for a projected season of high class grand and comic opera in English at Terrace Garden. In this connection a novelty that should appeal strongly to the general public is offered by the management. It is proposed to give the East Side its own Folies Bergeres, where, for a modest sum, one can take the full programme of a course dinner, opera, cabaret or vaudeville show after the opera, and finally a taxi ride home. Much interest has been evinced in the plan and the opening performance was given last Monday night, June 26, with gratifying success. Bizet's Carmen being sung in the vernacular by the following cast: Don Jose, Alfred Shaw, Escamillo, Edward A. Clark; Il Dancaro, William Blaisdel; Zuniga, Francis Motley; Morales, Cecil D. Master; Micaela, Mlle. Reina Lazar; Frasquita, Hortense Listen; Mercedes, Madame Marie Ravelle; Carmen, Edith Bradford. Mlle. Reina Lazar, a young American soprano, who has been studying in Paris under Marchesi for the last four years, made her American debut in the part of Micaela and won a very favorable reception by her work in the second act. Edith Bradford, featured in the role of Carmen, showed much dramatic power, having sung the part of the cigarette girl many times here and with the Castle Square Opera company in Boston. Edward A. Clark as the Toreador exhibited a voice of pleasing quality, though rather lacking in volume. The Don Jose of Alfred Shaw was somewhat of an improvement in this respect. The chorus did finely, but were much hampered by the small and inadequate stage space. Next week Pinafore will be the bill.



**IRVING PLACE—FANFAN LE TULIPE.**

Military operetta in three acts, by Varney. Produced on June 19, by the Grand Italian Comic Opera Company.

Fanfan ..... G. Merighi  
Prinpinella ..... Madame Amelia Bruno  
Maddalena ..... Madame E. Canepa  
Michael ..... Mr. Guidi

Fanfan le Tulipe, a comic opera belonging to an earlier generation, is well known in Europe, but received its New York premier only last week. It is full of pleasing numbers of considerable variety. It has the usual concomitant military chorus and village maidens who flourish in and out among marches, waltzes, ballads, and fortissimo finales.

The four principals named above were in excellent voice and sang with such spirit that applause was frequent. The comedy was adequately supplied by Mr. Guidi. The conductor was Mr. Canepa who has already made an enviable reputation in this city and had attracted the attention of Broadway managers.

The plot centers about a French soldier who is quartered on a Dutch farm and who is so handsome that all the women are devastated by his charms. This causes him much worry and excitement until everything is finally adjusted between him and the soprano.

**AT OTHER PLAYHOUSES**

**ACADEMY OF MUSIC.**—St. Elmo, the Southern drama of love, sorrow and triumph by Augusta Evans Wilson, was presented last week before appreciative audiences. The Academy Stock Company lived up to their reputation in their performance of the old favorite. Theodore Friebeus was the suffering hero, and Priscilla Knowles the beautiful Edna Earle. Special mention for distinguished work should be made of John T. Dwyer as Murray Hammond, Julia Noa as Sir Roger Percival, William H. Evarts as Henry, and Kate Blanche as Mrs. Murray. Others in the cast were Jack Bennett as Rev. Allan Hammond, Cameron Clemens as Gordon Leigh, Florence Martin as Estelle Harding, Clara Weldon as Agnes Hunt. This week the company is playing In the Bishop's Carriage, Channing Pollock's dramatization of Miriam Michelson's popular novel, Samson, will be produced later.

**CASINO.**—Owing to the extraordinary popularity of Gilbert and Sullivan's famous opera, Pinafore will be extended two weeks. With a few changes in the cast it will stay on until July 8. Louise Gunning, Marie Cahill, and Henry E. Dixey retired from the cast, however, on June 24, their parts being taken by their understudies, Christine Nielson, Viola Gillette, and Mr. Temple.

**DALY'S.**—The New Grand Opera company ended its two weeks' engagement at Daly's on Saturday night with Tales of Hoffmann.

**GRAND OPERA HOUSE.**—The Corse Payton Stock company played For Her Children's Sake last week. It is a melodrama with plenty of emotional scenes. The favorites in the cast found appreciative applause. This week the company is presenting The Two Orphans.

**METROPOLIS.**—The Lights o' London last week flickered in the Bronx, reflections of the all-star revival at the Lyric this Spring. Audiences followed attentively the sentimental affairs of Bess Marks and Harold Armytage, and the comic interludes of the Jarvis family. They gasped at the correct moments during the machinations of Clifford. The scenery was the same as used in the Brady revival. Cecil Spooner gives a spirited interpretation of her role, and is well supported by the cast. This week, Beverly of Graustark.

**PROSPECT.**—The Great Divide last week had a successful run. The play, although of a more poetic sort than the ordinary drama, has strong scenes which recommend it to the public. This week, The College Widow; next week, Secret Service.

**THIRTY-NINTH STREET.**—John Mason's run in As a Man Thinks comes to a close on July 1. He will re-open on Aug. 7 with the same cast and in the same theatre.

**WEST END.**—The Robert T. Haines Stock company played the old classic drama, Ingomar, last week. This was the terminating selection of their run.

**LYRIC.**—Everywoman will close for the Summer on July 1. The morality play will open again at the Lyric in the middle of August. The run will number 151 performances on Saturday.

**PALISADES PARK.**—For its offering the third week of the season the Aborn Comic Opera company appear in Little Johnny Jones, by George M. Cohan. An entire change of cast for the week brings a number of artists who have appeared in the same roles before in the touring company in Little Johnny Jones. The list includes Charley Brown in the title-part, Robert Lett as the Unknown, Olga von Hatsfeldt as Goldie, Frank Burbeck as Anthony Anstey, William R. Forester as Sing Song, Florence Morrison as Mrs. Kensworth, E. Coit Albertson as Hapgood, Frank Garfield as Jenkins, Harry A. Pearson as the inspector, Ada Gifford as Florabelle Fly, May Newman as Bessie and others. Arthur Holden in his spectacular

high dive remains for a third and final week, so great has been his success. At the free vaudeville stage the Duffin-Rodcaye Troupe of Aerial artists remain a second week. The Jungen Family of six wire performers and Lew Palmore, a skillful juggler, are among the other free vaudeville acts.

**FREDERICK F. SCHRADER BACK.**

Frederick F. Schrader, who wrote the English lyrics of Baron Trenck, returned on the *President Lincoln* recently, after two months and a half spent in London, Paris, Berlin, and Hamburg. Mr. Schrader predicts a popular success for Baron Trenck, when F. C. Whitney produces it in New York in the Autumn. He says that when he left London the latter part of May, there were never less than three and four curtain calls at the close of every performance, and the audiences were delighted with the charming music of Felix Albini. With the exception of The Quaker Girl, Kismet and one or two other attractions, however, the approaching Coronation was exercising a depressing influence on all the theatres, and several playhouses closed their doors much earlier than usual. When Baron Trenck is presented in America it will be by a cast made up entirely of American singers and actors.

**GRAND OPERA ON THE QUAY.**

The Aguglia Opera Company of Sicily, touching at New York on their passage from Vera Cruz to Rio Janeiro, almost split on the rock of democracy at the pier on June 20. Gustav Cecchini and six of his stars had berths in the first cabin, and the other twenty-six were consigned to outer perdition in the second cabin. The twenty-six executed bravura passages at double speed to signify their disapproval, running through an entire operatic score in less than an hour. They even threatened to stay in New York rather than submit to discrimination against contraltos and basses. Mr. Cecchini, however, knew they were only playing and persuaded the captain to hold the *Voltaire* until the grand finale. The rebels at last marched back into the ark two by two, carrying their trunks and handboxes between them.

**JUNE, 1911.**

There was a readjustment of family relationship all along the line on June 25, when June Harris came to town.

Mitchell Harris, the leading man of The Round Up, became the proud father. Averill Harris, leading man, and Davis Towle, business-manager of Rebecca of Sunnybrook Farm company, the uncles. Julian Mitchell, stage-manager of The Follies of 1911; Willie Collier and Dodson Mitchell, actors, and Walter Collier, manager, great cousins. Maggie Mitchell, great aunt, and William Harris, stage director Sothorn and Marlowe company, and Charles F. Towle, manager Ben-Hur, grandparents.

Mr. Towle, acting as agent for the young lady, has signed a contract with Klaw and Erlanger for her appearance in Ben-Hur during the season of 1929-30.

**POLICE AT WINTER GARDEN.**

Owing to letters received at the Mayor's office criticizing incidents in the performance of Russian ballets at the Winter Garden, where Gertrude Hoffmann is the star, Commissioner Waldo was asked by Mayor Gaynor to have the entertainment investigated, with the result that it became known Monday that summonses had been issued from the West Side Court for Morris Gest, manager of the attraction, and House Manager Cass, citing them to appear so that Magistrate Kernochan may determine whether the law has been violated.

**THE NEW THEATRE MANAGER.**

The choice of William Gillette for manager of the New Theatre was denied promptly upon its publication. No manager has yet been selected, although advice has been asked of many men, nor is anybody likely to be chosen for some time.

**PRESIDENT TAFT HEARS PINAFORE.**

On his way up to the Yale commencement, President Taft stopped over in New York like any good college boy to see a performance at the theatre. He chose Pinafore at the Casino, and apparently made a happy choice. The audience rose when Mr. and Mrs. Taft appeared.

**GOSSIP OF THE TOWN.**

George Arliss, in London, is accumulating a Disraeli wardrobe. His first prize was a beautifully embroidered flowered waistcoat, said to have been a favorite with the famous English statesman. Arliss will wear it at Wallack's Theatre during the run of Louis N. Parker's Disraeli, which begins early in September.

Edward Lankow, an American, who has been singing in the Frankfort Opera House for two years, and in the Imperial Opera House in Vienna for one year, will return to this country next Autumn to sing Arkel in Pelleas et Melisande, with the Boston Opera company.

Walter Kelly, recently arrived in London from Cape Town, is filling an engagement at the Palace Theatre.

Julie Opp will appear in Ben Jonson's Masque, The Vision of Delight, which is to be given on June 29 in London, as a part of the coronation festivities.

Owing to illness Theodore Kosloff for a few days did not dance the bacchanale in Cleopatra at the Winter Garden with Lydia Lopoukova. He resumed his place on June 23.

Before returning to the Winter Garden in the Fall, Mile. Dazie will go on a four weeks' Summer tour in her pantomime, L'Amour de l'Artiste. She opens at Hammerstein's Roof Garden on July 3.

William Grossman is still looking for the will of the Great Lafayette, who died in Edinburgh on May 9. He is now investigating the New Amsterdam Safe Deposit Company's vault, at the permission of Surrogate Cohalan.

Mary Mannering made an aerial flight at Detroit, Mich., on June 20, with Frank Coffyn, who was giving exhibitions at the Country Club. In the party were Horace Wadsworth and Mrs. Gardner Reid, of Flushing, L. I.

On June 26, Hamilton Revelle began a special engagement at the St. James Theatre in London, playing in The Importance of Being Earnest the part which he played last season in America. Mr. Revelle returns in September for his American engagement.

Helen Grantley after closing a successful season in Zangwell's Never, Never Land in all of the principal cities in vaudeville, sailed for Europe on the *Lusitania* June 21. After a few weeks in London and Paris, Miss Grantley will visit Berlin and Munich, and spend a few weeks among the Swiss lakes. Manager James B. Delcher, her husband, accompanies her.

Omer G. Murray, proprietor of the Murray Theatre, devoted to vaudeville, in Richmond, Ind., the Indiana and Grand Theatres in Marion, Ind., and several other theatres in that State, has secured a five years' lease of the Gennett Theatre in Richmond. Vaudeville will be the policy of the house.

The next season of grand opera in Philadelphia will open Nov. 3 with Carmen, in which Mary Garden will sing the title-role for the first time in her career. Carmen will also be Miss Garden's first role of the season in Chicago.

Thomas L. Brower is spending his vacation on the farm near Georgetown, O.

Fanny Ward is in London, where she has taken an apartment in Hanover Square for the Summer.

Mr. and Mrs. Joseph Brooks are to occupy the London apartments formerly occupied by the Swedish Ambassador during their stay in that city.

Joseph M. Galtes will produce Thais in London next Spring with Constance Collier, Julian L'Estrange, and Tyrone Power in the cast. Following that, an Australian tour will land the company in California in time to open the regular season of 1912-13.

After two weeks in their Shakespearean repertoire at the Broadway Theatre, Julia Marlowe will spend the Summer at Highmount in the Catskills, and E. H. Sothorn will sail for Europe on July 15.

**TO STOP SLANDEROUS REPORTS.**

Daniel Frohman, president of the Actors' Fund of America, having received acceptances from the presidents of the various theatrical and vaudeville clubs who have been asked to investigate the Actors' Fund's accounts and books, in accordance with a recently expressed resolution of the Board of Trustees, has therefore named Monday, July 10, at two in the afternoon, for the committee to report at the headquarters of the Fund, in the Gaiety Theatre Building, where the books and accounts for the investigation will be presented. Although at the annual meeting the resolution to investigate the books and accounts was overruled, the Board of Trustees at a subsequent meeting expressed their desire to submit their acts to a properly constituted committee, so that the slanders against the Fund in certain quarters might be stopped.

**THE OLD WIVES' TALE.**

(Continued from page 6.)

This was the cast: Sacrapant, Edwin S. S. Sunderland; First Brother, named Calph, Russell P. Dale; Second Brother, named Thelea, Edward M. Noyes; Eumenides, Amerigo J. Ratti; Ereus, Herbert A. Burnham; Lampriscus, Frederick A. Coates; Huanebango, J. Gordon Peach; Corebus, Rollo A. Kilburn; Wiggen, Michael J. Lahiff; Churchwarden, Edward J. Ryan; Sexton, John Kopke; Ghost of Jack, Harold S. Tuck; Delia, sister to Calpha and Thelea, Hazel G. O'Connell; Venelia, betrothed to Ereus, Thelma G. Havens; Zantippa, daughter to Lampriscus, Mabel L. Agnew; Celanta, daughter to Lampriscus, Mary E. Bresnahan; Hostess, Marguerite A. Ellison; Antic, Ralph F. Palmer; Frolic, Philip S. Andrus; Fantastic, Marcus F. Gorham; Clunch, a smith, Walter H. Cleary; Madge, his wife, Margaret French; Friar, George R. Hemenway; Furies, Arthur C. Thomas, Ralph W. Hedges; Prologue, E. Marjorie Bates; Epilogue, Grace L. Allen; director, Frank W. Cady.



## THE STOCK COMPANIES.



FRANKLIN RITCHIE

Leading man with Columbus Park (Ohio) Stock Company

Franklin Ritchie has met with immediate success as leading man with the Oleanstock Park Stock company, Columbus, O. He is appearing in *The Girl I Left Behind Me*, *Brown of Harvard*, *Mervyn Mary Ann*, *The Man of the Hour*, and others.

*The Bachelor*, the comedy in which Charles Cherry starred, has been selected by Gus A. Forbes as the opening play of his Summer stock season at the Lyceum Theatre, Duluth, Minn., beginning June 27. Frances Whitehouse is leading lady. Mr. Forbes's season at the Alhambra Theatre, Stamford, Conn., came to a close on June 25, and the Fitch comedy was used as the final bill in Stamford. The engagement in Duluth is for ten weeks. Jacob Wilk, lately with James K. Hackett, is managing the company.

Marie De Trace has been engaged for the ingenue roles with the Keith Stock company, Portland, Me. She opens as Alice Gilman in *Mills of the Gods*.

John Adair, Jr., comedian with Hall's Associate Players, is now in his fifth week with that company at Lake Casino Park, Mansfield, O. Mr. Adair was with the company during its six months' engagement in Key West, Fla.

John A. Himmelman's Associate Players, who went to Buffalo for a two weeks' engagement, are now in their fourth week there. The engagement proved so successful that it has been extended two weeks longer. Bease Dainty, who was featured all season with this company, still heads the roster and has made many friends with Buffalo audiences. After two weeks' vacation the company will be sent on the road.

Jane Cowl returned to the Hudson Theatre Stock company at Union Hill, N. J., on June 26, opening in Mrs. Dane's Defense.

The stock company at Berkshire Park, Albany, suddenly disappeared on June 21, after three performances. They went to Wilmington, Vt. The manager of the theatre has also left Albany.

A stock company devoted to big, spectacular productions will open at the Auditorium, Los Angeles, on July 10. The opening bill is *California*, written by McKee Rankin, who plays the leading role. Marjorie Rambeau and Joseph Calbraith, recently with the Belasco Stock company in Los Angeles, have joined the Auditorium company. Others in the cast are Ralph Denningthorne, Fay Bainter, Charles Gibling, Carrie Clarke Ward, John Burton, and Jane Gordon. Hedley Brown will be stage director and Harry Spear the manager. The company will be under the direction of William Hoerner, with whom is associated Thomas Phillips.

William Ingersoll, Lottie Briscoe, and J. Hammond Daley joined the Orpheum Players at Philadelphia on June 17. Mr. Ingersoll is a great Philadelphia favorite, and his engagement as leading man with the Orpheum Players is a source of gratification to Philadelphia theatregoers.

Percy Haswell received a tremendous reception in Toronto, Canada, when she opened her Summer stock engagement at the Princess Theatre, in that city. In the company, besides Miss Haswell, are Angela Ogden, Fred L. Tiden, Booth Chapin, Allan Fawcett, William Crimmins, Robert W. Smiley, Thomas V. Emory, Caroline Harris, Alice Putnam, Catherine Robertson, Stewart Robbins, and John Rogers.

Paul Scott engaged the company for the Robert Gleckler Stock company, which opened at the Lyceum Theatre, Paterson, N. J., on June 16, with *The Lottery Man*. Lucy Milliken is leading woman; Edythe Ketcham is second woman; John Bryce, heavy man; Jaunita Owen, character parts, and Jerome J. Kennedy, juveniles.

Gus Forbes, who had such a successful season at Stamford, Conn., has taken his entire company to Duluth, Minn., for the rest of the Summer, and may remain for the Winter season.

The All Star Burlesque Stock company opened in Montreal on June 19. In the

company are Billy Spencer, Beatrice Harlowe, Sam Hawley, Lem Welch, Lou Christy, Maurice Abraham, Jeanette Lewis, Ada Thompson, and the Musical Ten Eycks. Five vaudeville acts will be contained in the olio and thirty-six chorus girls will complete the company.

Georgia Munson is with Kilmt and Gaszolo Stock company, Minneapolis, replacing Edith Mae Hamilton.

Edith Gray has been engaged by Latimore and Leigh for their Summer stock at Rivermont Park, Lynchburg, Va.

Palmer Collins has been engaged by the Authors' Producing Company for the role of John Emerson in the company that will be sent West next season in Charles Klein's *The Gamblers*.

John Alden has been engaged by John Cort for the role of Mr. Fordyce in *The Earl of Pawtucket*, in which Lawrence D'Orsay will be starred the coming season.

Joe C. Berry and Kate Stein Berry have joined the Keith Stock at Battle Creek, Mich.

## CRYSTAL PALACE.

Crystal Palace, London, like Madison Square Garden, will fall before the hand of progress. Since it was opened by Queen Victoria, in 1854, it has been the great show place for London. Little hope is entertained of selling it to anybody who will preserve the great structure, for its rather inaccessible position at Sydenham detracts from its value. Including the 200 acres of playgrounds, parks and lakes, the palace was originally valued at about \$7,000,000. It was designed by Sir John Paxton. This Summer The Festival of Empire and Imperial Exhibition will be held here.

## NEW THEATRE IN NIAGARA FALLS.

The Arcade Theatre, Niagara Falls, is to be rebuilt and enlarged by the Crick Realty Company, J. B. White, architect; J. A. Schubert, of Buffalo, and A. C. Hayman, manager of the present theatre. The new structure will seat over two thousand and will have the largest stage in the State outside New York city. Alterations will involve an expenditure of \$50,000. First-class attractions will be booked for the theatre, vacant dates being filled in with motion pictures. A new name will be chosen for the theatre.

## THOMAS SANTLEY DROWNED.

While Thomas H. Santley and his brother, Frederick M. Santley, were canoeing on the Hudson, on the afternoon of June 20, the wake from a river steamer overturned their boat. Frederick Santley finally reached the Jersey shore after exhaustive and vain efforts to help his brother. Thomas Santley has been an actor for the Pathe Film Company, and Frederick is with the Kalem Company. The victim of the accident was twenty-four.

## WHITE RATS' FOREIGN ALLIANCE.

Harry Mountford, secretary of the White Rats Association, will sail in July for Paris, where he will attend a convention of vaudeville interests in England, France, and Germany. W. H. Clement represents England, and Leo Herzog, Bremen, and Max Berol Konorah come from Berlin. An effort will be made to federate the interests of Europe and America, particularly by an international copyright arrangement. A programme has been provided for all the guests.

## CARNIVAL AT HASTINGS.

An elaborate two days' carnival was held at Hastings, N. Y., on June 23 and 24, by the Village Improvement Society. The George Ober Sylvan Players presented *The Rivals*, Rip Van Winkle, and *She Stoops to Conquer* in a natural amphitheatre. Subscribers to the boxes included the wealthy residents about Hastings.

## BAXTER'S PARTNER

Baxter's Partner opened the season at the Bijou Theatre last evening, being postponed from Monday night. It will be reviewed in *The Mirror* next week. In the cast are Robert Ober, Charles Reigle, Robert Ellis, Reynold Williams, Edwin Burns, F. J. Broder, May Talbot, Fayette Perry, and Florence Nelson.

## REBELLION.

Rebellion, by Joseph Medill Patterson, will open in New York on Oct. 2, under the management of Lieber and Company. On the same date the play will be published in novel form by Bently and Britton Company. This drama, which had its premiere in Kansas City on May 4, is the most widely discussed of the Western openings.

## JOSEPH SHAUGHNESSY CONVICTED.

Joseph Shaughnessy, the electrician at the Hippodrome, who was charged with firing three shots at Vina Ray Smith, a chorus girl, on April 18, was convicted before Judge Foster in the Court of General Sessions on June 20. On June 23 Shaughnessy was sentenced to Elmira Reformatory.

## A NEW GEOFFRY CHALLONER.

George Lydecker took Melville Stewart's role in *The Country Girl* at Herald Square Theatre on June 21 for the first time. He went on at a day's notice.

## HENRY B. HARRIS ANNOUNCEMENTS.

Henry B. Harris will produce *The Quaker Girl* this season in New York. It is now running successfully at the Adelphi, London, with Joseph Coyne and Gerlie Millar. Music is by Lionel Monckton, composer of *The Geisha*, *San Toy*, *The Country Girl*, etc. Adrian Ross, the lyricist of *The Quaker Girl*, also wrote *San Toy*, *Havana*, *The Toreador*, and others. Lucy Weston will sing the title role. It opens at Atlantic City on Oct. 2.

Robert Edeson will open his season in *The Cave Man*, Gelett Burgess' comedy, Sept. 18, and after two weeks' preliminary tour will submit his play to Philadelphia, where he will begin a two weeks' stay at the Walnut Street Theatre, on Oct. 2.

Rose Stahl will be the opening attraction at the Harris Theatre, formerly the Hackett, Aug. 31, and if she meets with the same success in New York that she did in Chicago, a full season's run is assured.

Helen Ware will open her season in George Broadhurst's drama, *The Price*, at the Hollis Street Theatre, Boston, on Labor Day, Sept. 4. Her appearance in New York in this play will not take place until about the middle of November.

Frank McIntyre will inaugurate his stellar debut at the Hudson Theatre on Sept. 4, in George Bronson-Howard's comedy, *Snobs*.

James Forbes' comedy success, *The Commuters*, will open its season on Labor Day, in Pittsburgh, for a week at the Nixon Theatre. The tour of this company includes a trip to the Pacific Coast. Just after the holidays it will go into Philadelphia, where it will play the Walnut Street Theatre for a run.

*The Country Boy*, company A, opens its season in Brooklyn at the Montauk Theatre, on Labor Day.

The Chicago company of *The Country Boy* will open its season on Aug. 28, at Des Moines, and immediately thereafter proceed rapidly to the Pacific Coast.

The Traveling Salesman will again go on tour, opening in Pittsburgh on Monday, Aug. 28. Its route includes nothing but week stands.

Elsie Ferguson will begin her season early in October, in Dolly Madison, and will come into New York in November.

Edgar Selwyn's latest comedy success, *The Arab*, will have its premiere at the Walnut Street Theatre, Philadelphia, on Sept. 4, and, after a run in that city, will be brought into New York.

## JUVENILE PINAFORE.

The juvenile cast sang Pinafore at the Casino on June 23. The receipts went to the Stage Children's Fund, amounting to \$500. Leading roles were played by George Tobin, Robert Smith, Millard Harris, Thomas Carnahan, Buster Hemley, Genevieve Tobin, Ruth Wells, and Evelyn Bennett. The chorus was also composed entirely of well-known stage children.

The audience, composed mostly of professional grown-ups, with the younger members of their families, applauded loud and long at Genevieve Tobin's charming dances and solos, at Buster Hemley's "He Is An Englishman," and at the hundred other delightful items contributed by the soloists and the chorus.

Most of the other Pinafore cast were present—De Wolf Hopper, Louise Gunning, Marie Cahill, besides many others of prominence. Among them Henry Miller, Sam Bernard, Hazel Dawn, John Mason, Hale Hamilton, and Marguerite Clark.

## WHEN THE CAT'S AWAY.

When *The Cat's Away*, a three-act farce by E. Boyd Martin, Jr., of Louisville, Ky., was given its professional premiere in Riverview Theatre on June 10. The cat is a young wife, and the mouse is a lawyer who tries to kick up his heels during his wife's absence by winning and dining with Trixie Fluttermoles, of The Green-Eyed Girl company. In ensuing scenes Miss Fluttermoles during a call on the hero is confused with his Chicago niece, a millionaire, and two youths propose to the two girls without knowing which is really which. Adele Blood in the role of Trixie Fluttermoles was well supported by her stock company, including Mr. Powers, Miss Malloy, and Miss Croley.

## MUTT AND JEFF.

The well-known comic supplement creations, Mutt and Jeff, will tour the country in person this next Fall, opening at Atlantic City on Aug. 21. Other companies open at Chicago on Sept. 5, at Richmond on Sept. 18, and at Boston on Oct. 2. The producer of Mr. Fisher's play is Gus Hill, who has engaged Frank Tannehill to stage it, with Gus Solke to devise dances and chorus numbers. The scenery, built at the Lee Studios, will be painted at the Lee Studios. Frank Hayden supplies the costumes on designs by A. Edel.

## THE WALL STREET GIRL.

The lyrics for a new play in which Blanche Ring is to be starred this Fall are to be written by Otto Hauerbach, the librettist. Mr. Hauerbach was commissioned to write them by Lew Fields and Frederick McKay, managers of Miss Ring, on the eve of his recent departure for Europe, and agreed to have them ready early in July. The new play is called *The Wall Street Girl* and is a musical comedy by Margaret Mayo and Edgar Selwyn. Karl Hoschna has written the music.

## PENCILLED PATTERN



ESTELLE WENTWORTH

Ina Claire, who opened the other night at the Folies Bergere, is the "little girl" who created a sensation in jumping Jupiter during its long run in Chicago. Miss Claire was loaned to Harris and Lasky by Frases and Lederer.

Good-morning, have you been sued for libel? No? Then you're not in style. Harry Mountford is suing for \$250,000, and is being sued for \$300,000. Pat Casey, rumor says, is going to sue the New York Review. Next!

An open letter to The Vaudeville Managers' P. A. Harry Mountford, J. C. Nugent, Billy Gould, Wolfe Gilbert, White Rats Actors' Union.

GENTLEMEN: We have tried to keep out of this controversy, but as the public insists that we state where we stand on the question—so here goes—Taft's idea of reciprocity with Canada is great. If Moran can stand off Wolcott's rushes for ten rounds, he stands a good chance to beat him, and as long as Matty stays good with the way the Giants are hitting Chicago will have a pretty hard time to cop the pennant. The airships in our mind will never amount to anything more than a sporting toy, and we don't think Bryan ought to run again. Now, gentlemen, you have our views on the subject under discussion, so we'll close. Think it over, boys, and be careful. Yours fooly, Us.

It's a wise man who knows when to keep still, and realizes it takes brains to fight brains.

A woman out West wants a divorce from her husband because he's always playing the piano. Why don't she get him a partner and put him in vaudeville?

First you get a little word like "nice." And then rhyme it with a word like "twice."

For the last of this line we'll use "pinch." You can see this poem stuff is a cinch.

We thought the Russian dance thing was finished; but they have a fleet of them at the Winter Garden. The first thing they teach a child to do in Russia is dance, at least that's the way it seems; the second thing is how to pronounce their names; that's the hardest.

Nellie Nichols is just taking things easy waiting for the Summer to get over. She says she's signed so many contracts for next season that she's ashamed to look a pen in the point.

They are making a lot of fuss about raising the battleship *Maine*. Bring it up, boys; what's the matter? If the Government is short of money they ought to collect a dollar from all the acts that sang parodies about the Spanish-American war; they could buy a new navy.

The college boys are graduating all over the country, but the chorus girls needn't worry. There will be plenty of new ones on the job for the old wine suppers (that we read about in newspaper stories).

If actors and actresses were traded between managers, as baseball players are, it would seem funny to read: "Charles Frohman has exchanged John Drew and a good, clever soubrette for E. H. Sothern and Melville Ellis, the Shuberts suggesting the deal." Wouldn't it be funny?

The news of the success of the Folies Bergere has just reached the South Sea Islands. They are so impressed with the idea that several of the cannibal chiefs are thinking of engaging a few vaudeville turns to do their act the next time they eat a missionary. This may start another black-list.

You can always tell when an act is not used to receiving good "biling." As soon as some manager gives their name any kind of prominence they have a picture taken of it and "cough up" to have some paper print it. THOMAS J. GRAY.





# PROFESSIONAL DOINGS



Elizabeth Brice and Charles King with their pleasing vaudeville musical and dancing act opened at the London Tivoli recently. On the bill with them was another American singing duo billed as the Two Bobs (Bob Alden and Bob Adams).

Willard Holcomb has acquired from the sole executrix of the estate of the late R. D. Blackmore the dramatic rights to his last novel, copyrighted in this country under the title "Blain by the Doones." In England it was included among his "Tales from the Telling House," and is a condensed and even more dramatic account of the deeds of the redoubtable outlaws of Badger Forest than that contained in his older romance of Exmoor, entitled "Lorna Doone." Mr. Holcomb has made a play based upon the later story.

A new natatorium, portable swimming pools, seats, banners, and lights, have been secured for Cora Beckwith, the swimmer. Manager Jake Rosenthal, who has managed Miss Beckwith for twelve years, will again be in command and will play his aquatic star at a number of county fairs in Wisconsin, Illinois, and Iowa during the Summer and Fall months.

Mrs. Leslie Carter's second season under the management of John Cort will begin at Asbury Park in September. Mrs. Carter will tour through the South and West in two Women previous to her appearance in New York in a new production.

Ethel Jennings will succeed Edith Barker in the role of Isabel Emerson in the original company that will begin its second season in Charles Klein's *The Gamblers* at the Shubert Theatre, Boston, in October.

Leo Dietrichstein will have much to do with the selection of the cast for the musical farce, *Jingaboo*, which John Cort will produce early the coming season. Mr. Dietrichstein is the author of the book, while the lyrics are by Vincent Bryan and the music by Arthur Pryor.

The Red Widow, Raymond Hitchcock's starring vehicle for 1911-12, will have its premiere by Cohan and Harris in Boston. The opening date will be on or about Labor Day.

Joseph Santley, who for the past two seasons has been under the management of Daniel V. Arthur, will next season join the forces of Lew Fields. Mr. Santley's first appearance under the Lew Fields banner will be in the new musical comedy, *The Never Homes*, which goes into the Broadway Theatre in September.

Logan Paul has been chosen to head the cast of *The Night Rider*, the anonymous play with which the Rex Amusement Company expects to startle New York and Kentucky this Fall. The daughter in the piece will be played by Mr. Paul's own daughter, Phyllis Paul, who is making her stage debut. Jane Fearnley, late of *A Gentleman from Mississippi*, will have an important role. Others in the cast are Conrad Kantzen, Richard L. Madison, Jack Welch, Walter Fredericks, and Hyram Pennyacker. Rehearsals will begin this week, as the piece will be one of the first productions of the new season.

Otto Hauerbach, who is abroad, will bring back with him the lyrics of a new comic opera by Margaret Mayo and Edgar Selwyn, called *The Wall Street Girl*, with music by Karl Hoschna.

Grace Gilman will return to the stage next season, having been engaged for *The Third Degree*. Her engagement for the past two years has been chiefly looking after the welfare of the "head" of the Harry Forsman household, Master Bob, who will accompany the family on their tour next season.

Frank Mills will support Henrietta Crossman in *The Real King* at Maxine Elliott's Theatre next season.

Al. Hart will be one of the principal comedians with Marguerita Sylva in *Gypsy Love*.

Owen Davis, who has written nearly all of the A. H. Woods melodramas when he was head and front of that style of entertainment, has had a play accepted by France and Lederer, in which they will star Thomas W. Ross.

Bobbie Barry will be the Bertie Stewart in *The Girl in the Taxi*, which will play all the big cities of the East.

The annual benefit for the Hebrew Infant Asylum of New York will take place on July 23 at the Arverne Pier Theatre, Arverne, L. I. Henry B. Harris is making the arrangement.

The Colonial Theatre, Rochester, N. Y., is playing vaudeville, being a three-days' stand. Seven acts and moving pictures complete the bill, which is continuous. The house will remain open all Summer. May Yohe was a recent headline attraction. Chester Fenyesy is managing the house.

Commenting on *THE MIRROR*'s stage birthday calendar and the appearance in it of the name of Charles Leslie Allen, the Bellefontaine, O., *Daily Examiner* says of that veteran: "Charles Leslie Allen is known to several Bellefontaine citizens. The age of Mr. Allen is not given, but he is as old, perhaps, as eighty. It is more than fifty years since he spent some time in Bellefontaine, being a member of the theatrical company of the late Captain J. B. Mil-

ler, which disbanded in Bellefontaine in the early fifties, and while he has been known as a clever actor, the fame of his daughter, Viola, has given him his greatest prestige."

Charles Wright, this past season a member of Ethel Barrymore's company, has been seriously ill at St. Luke's Hospital for the past nine weeks. He is suffering from a complication of diseases, the nature of which the doctors cannot determine.

W. W. Aulick, general press representative for Liebler and Company, is now on his vacation in York Beach, Me. In his absence the work of his department is being conducted by Theodore A. Liebler, Jr.

Harry H. Forsman, recently with Henry B. Harris' *The Third Degree*, has been engaged by the United Play company, of Chicago, to stage three companies of the same piece for the coming season. His wife, Grace Gilman, and two-and-a-half-year-old son will accompany him to the Coast with one of the companies.

The Temple Theatre, Carthage, N. Y., has reverted to Carthage Lodge, No. 365, I. O. O. F. The lodge built the theatre and the first curtain was raised on Whitney's Isle of Bong Bong, on April 11, 1907, to a \$4,000 house, a benefit attraction. The house was run successfully by the lodge until 1909, when it was rented. Moving pictures only will be the attraction this Summer, and the reopening with a musical comedy will occur in the Fall.

Alma Youlin, after a long tour in *The Midnight Sons* with Lew Field, in which she traveled over seventeen thousand miles, is at home again in Chicago for a Summer's rest. She will go out with the Fields co. again the coming season.

Garland Gaden and Mrs. Gaden (Laura Lorraine) are spending the Summer at Freeport, L. I.

Hattie Carmontelle opened at Albany on June 19 in Harry Beresford's new act, in *Old New York*, to play the Irish comedy part of Mrs. McGovern. Sidney K. Powell is cast as Matt Brady.

Mabelle Mayles hereafter will be known as Mabelle Janot, her middle name. Miss Janot has a dainty singing act, which is booked for several weeks in vaudeville.

The dramatic rights to *The Wife Decides*, a novel attacking divorce, which was written by Thomas McKean, the Philadelphia novelist, under the nom de plume of Sydney Wharton, have been acquired by the Rex Amusement Company. A dramatization of the novel by the author will be sent on tour in September.

Charles Dickson several years ago gave up acting and devoted his efforts to playwriting. Since then he has written the books of *Three Twins* and *Bright Eyes*. He recently tried out a new comedy under the title of *The Ingrate*, the play being produced by the Edwards Davis Stock company in Louisville, where it was received with general approbation and hailed as a tremendous success—that is, all but the title, which was declared to be totally unsuited to the story. The comedy has been renamed *An Average Chap* and will be produced by the author early in September with a cast of Broadway favorites. Mr. Dickson will personally stage the play and finance the production. *An Average Chap* is scheduled for a New York hearing about Thanksgiving.

George D. Baker is putting the finishing touches upon the dramatization of Harold MacGrath's romantic story, *The Goose Girl*, which is to go on tour under the direction of Baker and Castle. Rehearsals begin on July 7. They have secured from Harold MacGrath both the American and foreign dramatic and musical rights of *The Puppet Crown*, which is to follow *The Goose Girl*.

Glen Island celebrated Children's Day on Saturday, June 24, when all children were admitted to the island free.

Officers stationed at the Brooklyn Navy Yard and the men-of-war in port attended a performance of *A Country Girl* at the Herald Square Theatre Monday night. Grace Freeman, the star, is a navy girl, being the daughter of the late Captain E. A. Freeman, U. S. N.

Teresa Dale has closed her vaudeville tour with Claude Gillingwater and is now leading woman with Maude Fealy at the Orpheum Theatre, Denver, Colo.

Frank Patton is making a three months' Summer trip with the H. E. Pierce and company production of *In Wyoming*. The tour opened with thirty-one performances in Duluth, Minn., June 17, and will close during the latter part of August.

During the performance of *The Shoemaker* at the Thalia Theatre, New York, on June 19, the heavy and the juvenile lead got so enthusiastic in their thrilling fight that the juvenile inadvertently received a gash from the knife in the leg. Jacob Kingsberry, the victim, was able to be around after a short rest. His realistic assailant was George Ahearn.

James K. Hackett was granted a discharge from bankruptcy on June 19 by Justice Learned Hand in the U. S. District Court. The petition was filed on May

8, 1909, and later amended. Liabilities were listed at \$120,457 and assets at \$524.

Douglas Gordon, a stage carpenter, was arrested on June 19, charged with falsifying accounts of the Theatrical Protective Union, of which he has been treasurer for three years. The amount named by the president, Charles E. Shay, is \$660.

Frederick L. Kraemer, a custom house broker, charged Frederick Bolley, a youthful actor at the Winter Garden, with obtaining \$18 under the pretense that Bolley's father was an intimate friend of Kraemer. Bolley was locked up on June 19.

Frederick F. Proctor, Jr., son of the New York vaudeville manager, married Mrs. Georgia Antoinette Lyon, a divorcee, in Stamford, Conn., on June 12. The ceremony was performed by Rev. H. A. Johnston, of the Presbyterian Church. Mrs. Proctor's parents are Mr. and Mrs. Joseph Shultz. Ages of the bride and groom are recorded as 23 and 31, respectively.

A performance for the benefit of the building fund of the Hebrew Infant Asylum will be given at Arverne Pier Theatre, Arverne, L. I., on July 23. In the cast are Laddie Chiff, Kathleen Clifford, and Emilie Lea. On June 25 a benefit was given at Arverne for the Young Women's Hebrew Association.

The coronation has taken tangible form at the Eden Musee in a tableau arranged for those who prefer to visit London by long distance methods. For the ordinary sightseer this should prove much more satisfactory, for he will see more at the Eden Musee and escape the crowds of the bona fide ceremony.

The American Dramatic Guild, under the direction of Frank Lea Short, gave Roseland's *Les Romanesques* at Park Hill, Yonkers, on June 21. In the cast were Constance Crawley and Martin Sabine. The performance was for the benefit of the woman's auxiliary of the Tuberculosis Dispensary.

A novel advertisement was worked at Hammerstein's Roof-Garden on the morning of June 22, when Will Roehm's Athletic Girl gave free instruction to women in the art of self-defense.

The infant incubator at Luna Park has a set of triplets in its charge, the eighth triplet team to perform at this house.

"In your issue dated June 7," writes Phil Hunt, "I noted, under the heading of Sir W. S. Gilbert, the omission of an operetta entitled *The Contrabandista*, which I witnessed in conjunction with Pinafore at the Old North Broad Street Theatre, Philadelphia, the season of 1879-80, then under the management of the late Fred Crossy ('Fatty Stewart'). Am I wrong in supposing this was the work of the late Sir William? Princess Toto was also produced at that house the same season. Will you kindly advise who was the collaborator with Gilbert in *Princess Toto* and whose work was *The Contrabandista*. If not Gilbert's?" Princess Toto was a light opera containing three low comedy Indians. W. S. Gilbert wrote the libretto and Fred Clay the score. This was before the Gilbert Sullivan collaboration. No record is found of *The Contrabandista*.

James L. Kernan, of Baltimore, will celebrate his forty-fifth anniversary as a manager on Aug. 21, at the Maryland Theatre. In the cast for that date are Mrs. Annie Yeamans, Maggie Chine, Lottie Gilson, "Gus" Williams, James and Bonnie Thornton, Ward and Curran, Mr. and Mrs. Harry Thorn, Fox and Ward, the oldest team in the show business, dating back to 1867, and Allen and Clarke.

Amusement men at Revere Beach object to keeping a special policeman for each attraction. They declare the recent order of Revere selectmen only a scheme to create easy positions for political grafters.

Pauline McLellan, known on the stage as Pauline Hall, lost her suit for unpaid alimony in the Appellate Division of the Supreme Court on June 23.

The Appellate division of the Supreme Court, on the application of Max Bendix, reduced the counsel fee for a recent suit from \$1,000 to \$200. The court refused to reduce alimony of \$100 a month, to which Bendix was recently fined.

Teddy Hudson, who figured last Summer in a sensational shooting fray, for which her husband was sent to jail, appears this year, according to report, in a mock marriage with a Harvard sophomore. The ceremony was performed on June 12, but Miss Hudson gave an assumed name. She sings in *The Pink Lady* chorus.

Mr. and Mrs. Louis Maurice and daughter are spending the Summer at their Summer home on the Chesapeake Bay, East New Market, Md.

Edwin T. Emery, the vaudeville producer, will this season present five new novelties, in addition to keeping on tour three of the past season's successes—namely, *The Game of Love*, *Le Tragede d'Egypte*, and *Mlle. Belleclair*, the pantomime danseuse. His new acts include *Jack's Affinity*, featuring Marie Marcotte; *The Return of Buddha*, an Oriental, pantomime scenic production embracing ten principals; a tabloid review, *Behind the Scenes*,

with sixteen people, and a sketch, *A Bold, Fearless Man*.

William C. Andrews, who was with Mrs. Flake in *Becky Sharp*, is at his cottage in Ridgewood, N. J., for the Summer.

Rosina Zaleska, after an absence of some years from Buffalo, her home town, is being entertained by all the Polish Society Circles. She was the guest of honor of the Circle of Wanda on June 18. The Circle of Polish on June 19 and the Mickiewicz Dramatic Society on June 22. Miss Zaleska has arranged to give a performance of *Zaza* for the benefit of the orphans at Cheektowago on July 1, at Theatre Polish.

Cohan and Harris have accepted a play in four acts, by Henry Blossom, for Fall production. It is a middle Western drama called *Brought Home* and has no star part, although it requires a large cast.

Madame Simone, who comes to America under Liebler management, will appear in Louis N. Parker's adaptation of *The Lady of Dreams*, by Rostand.

Vladimir de Pachmann, the violinist, sailed from London for New York on June 23 on the *Mauritanian*.

Ida Vernon has been engaged again to support William Hodge in *The Man from Home*. This will be her fifty-seventh year on the stage.

The Irish National Theatre company, of which W. B. Yeates and Lady Gregory are directors, will tour America next season under Liebler management. They open in Boston in September.

Edith Chapman Gould, Mildred Potter, William Wheeler, and Clifford Cairns sang *The Divan* at a musicale at Briarcliffe Lodge, Westchester, on June 23. Society from Tuxedo, the sound, and the river was well represented.

William Morcott, a bill poster of Cincinnati, has just inherited \$30,000 from an uncle in Amsterdam, N. Y. Morcott is with the John Robinson Circus. There should be no difficulty in filling a position as bill poster that leads to this luck.

John Havlin, lessee of the Grand Opera House, Cincinnati, and Otto Ernst Schmid, manager of the German players, have signed a contract for Sunday night performances at the theatre by the German Theatre company throughout next season.

J. J. Shubert, the New York manager, plans to reduce prices at the Boyd Theatre, Omaha, to \$1.50. The Shuberts leased the theatre from the Boyd estate, and early in the Autumn will spend \$30,000 in necessary renovations. Richard Carle will open the building.

Emery Stiles, an animal trainer in a circus, was adopted in his youth by E. S. Stiles, of Hampton, Iowa. His claims to the estate, although contested by Eastern heirs, have been upheld by Iowa courts, and he is now wealthier by \$25,000.

The Charles J. Ross company has engaged Blanche Yurka for an important role in *Mrs. Avery*.

Marshall P. Wilder is making them laugh in London. He has a budget of stories that are new in that locality.

Invitations have been issued for the marriage of Bianca West, of Bridgeport, Conn., to William D. Bishop, of the same town, on July 6. Miss West, the daughter of the late Peter Frederick West, is an actress. Her last engagement was as leading woman in a road company of *Paid in Full*, under the management of Henry B. Harris. Mr. Bishop is a Yale student, grandson of the late president of the N. Y. N. H. and H. R. R.

Ned Wayburn, who has returned from the production of *The Heart Breakers* in Chicago, has begun work on two musical plays for Lew Fields.

Aleris Bulgakow has been appointed general stage-manager of the Winter Garden, to have charge of future productions.

Constance Talbot in the Vanden Berg Opera company, at Terrace Garden, is a Vassar graduate. She has incurred the displeasure of her relatives in going upon the stage.

Elith Reumert, Court Player to his Majesty King Frederick, of Denmark, and a member of the Government Theatre at Copenhagen, arrived in New York yesterday to arrange for a tour of America in a series of recitations of the fairy tales of Hans Christian Andersen. Last year he delivered his series of readings in England, appearing at Buckingham Palace before Queen Alexandra, who is a sister of the Danish King. Mr. Reumert's recitations will be delivered in English.

Low Dockstadter's Minstrels pay a visit to Broadway in August.

A. H. Woods is planning several premieres for Chicago. Eddie Foy's new musical comedy, *The Pet of the Petticoats*, will open at the Olympic on Sept. 4. *The Greyhound*, an Armstrong and Mizner drama, will appear in December.

Countess d'Ostheim, formerly Wanda Paola Hotter, secured a divorce from her husband in Paris on June 22. She was originally a dancer, and he is the oldest son of the Duke of Saxe-Weimar.



## LOUISE MACKINTOSH.



Otto Barony.

Louise Mackintosh, who, with her husband, Robert Rogers, is playing Association vaudeville houses in Michigan in their clever little play, *The Green Mouse*, will finish the season in Saginaw, July 8, and immediately start on a water trip up the St. Lawrence River, visiting the Thousand Islands, going all the way through the Gulf of St. Lawrence and back by way of Cape Breton and the Bras d'Or Lakes. Mr. and Mrs. Rogers have been working continuously for two years with David Belasco's *Matrimony a Failure*, and recently in vaudeville, and feel that they need a real rest. They have not yet settled their plans for next season, but expect to return to New York late in August.

## OUT-OF-TOWN OPENINGS.

Ziegfeld's Follies of 1911 opened at Atlantic City on June 20. The book is by George V. Hobart, the music by Maurice Levi and Raymond Hubbell. The principals are Bessie McCoy, Harry Watson, Leon Errol, Walter Percival, William J. Kelly, Lillian Lorraine, Fannie Brice, Clara Palmer, Charles A. Mason, and Bert Williams.

On July 9 Chauncey Olcott will open at the Columbia Theatre, San Francisco, in *Macnusha*, a new play by Rida Johnson Young.

David Blapham will produce *A Florentine Tragedy*, by Oscar Wilde, for the first time in America, on July 8. The performance will take place on the estate of Commodore E. C. Benedict, in Greenwich, Conn. He will be supported by Mrs. Arthur Phillips. Mr. Blapham will also read Tennyson's "Dream of Fair Women," and Hans Kronold, the cellist, will lead a stringed quartet to accompany the reading.

The Barefoot Dancer was produced on June 27 at Easton, Pa., by the Shuberts. The music is by Felix Albin, the American version by Howard Jacot, from the original book by Bela Jenbach. In the cast are Milbury Rider, Lillian Wiggins, Ella Smythe, Oscar Schwartz, Joseph Pepe, Harold Robe, Melissa Ten Eyck, May Dealy, and Al Wilder.

## NEW THEATRES.

Edward Margolies, head of the Margolies Construction Company, has acquired six old dwellings at 117 to 127 West Forty-seventh Street, with the intention of erecting a new theatre on the site. It will be 120 feet wide by 102 feet deep, and will rise three stories. Its seating capacity will be 1,400, and its cost about \$175,000. John W. Rumsey, secretary for Daniel Frohman, is negotiating to take the theatre on a twenty-one years' lease, at an aggregate rental of nearly a million dollars.

On the site of the Tivoli Opera House, San Francisco, which was burned in 1906, a new theatre will be built, called the California. It will be leased by Samuel H. Friedlander. Work will begin immediately, the theatre to be ready next Spring. The theatre will seat 1,800. Sixteen boxes will be ranged beside the proscenium. Decorations will be rose and gold. The stage, which will measure 40 by 90 feet, will be equipped with electrical apparatus for hoisting scenery.

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## ENGAGEMENTS.

Charles Strakosch, formerly of the New Theatre, is business-manager for Elliott Schenck's concert on the Century Roof.

Andreas Dippel, of the Chicago Opera company, has arranged for Madame Jean Gerville-Reache to sing *Samson et Dalila* for her first performance. Madame Luisa Tetrassini will sing *Lucia di Lammermoor* on Nov. 24.

Sophy Barnard, one of the numerous Merry Widows, will sing the leading soprano role in *The Red Widow*, supporting Raymond Hitchcock, next season.

Henry W. Savage has engaged Iclio Galleys, a young Italian tenor, for his next season's production of *The Girl of the Golden West*.

William Faversham has two plays at his disposal—one by Edward Knoblauch, the other by Edward Sheldon. Mr. Knoblauch is the author of Mr. Faversham's last play, *The Faun*.

Blanche Walsh is leaving the management of R. H. Woods, as he has so far been unsuccessful in finding a play for her next season.

Saidie Harris, sister-in-law of Lew Fields, will appear next Autumn in the number one Over Night company which William A. Brady is organizing.

Allison Skipworth will play the leading role in *The Woman Who Lived*, a vaudeville sketch by Victor Shafer. Mr. Shafer is dramatic critic of the Cincinnati *Times-Star*. The sketch is staged by Richard Garrick, stage-manager for Liebler and Company for many years.

Frances Randolph, a graduate of Barnard this year, will be one of the hens in Maude Adams' production of *Chantecler* next season. She has had a notable career as an amateur.

Madge Davenport has booked seven Tyrolean singers for ten weeks at Glen Island. Werba and Luescher next season will produce *Bub oder Model*, a Viennese operetta, by Bruno Granichstaedten. Harry B. Smith and Robert B. Smith have been engaged to make the American adaptation.

Bessie McCoy says she has found a dancer. He is Thomas Sharon, a messenger boy at Atlantic City, but she hopes soon to elevate him to the vaudeville stage.

Dick Temple is understudying male roles in *Pinafore*.

Oiga Petrova, a European impersonator, arrived on the *Kronprinzessin Océlie* on June 20 for her engagement at the Follies Bergere, where she will mimic Jane Hading, Sarah Bernhardt, Duse, Rejane, Ellen Terry, Lantelm, Gaby des Lys, and other foreign stars, besides singing and playing the piano in travesties of great singers and vocalists. Miss Petrova is to be the star of the cabaret show, opening June 28.

Liebler and Company announce that W. J. Ferguson, the veteran character actor, will again play the part of the petty confidence man, Pop Clark, in *The Deep Purple* next season.

Boyd B. Trousdale, who has been starring for the past two seasons in *The Man on the Box*, and who will be seen this season in *Mary Jane's Pa.*, will be under the management of Vic Hugo. Mr. Hugo has several attractions, including Jansen and company, touring the world, and Nicola and company, now playing Australia. He is manager of the Majestic and People's theatres at Cedar Rapids, Ia.

Vera Michelsa will sing the leading role in Joseph Weber's new musical comedy, *Senorita*. Mr. Weber has a new play for Edmund Brees and will send out various companies in *Alma*, *Where Do You Live?* and *The Climax*.

Conrad Cantzen has been engaged by the C. J. Ross company for their production this Summer of Howard Estabrook's play, *Mrs. Avery*.

Pearl Sindelar, the young Bohemian actress and singer, who played the title-role in *The Western Girl* in the Taxi company for forty-two weeks, closed her season in that production in Tacoma a week ago and has arrived in New York. The day after she reached Broadway she signed a new contract with Al. H. Woods, by which she will be featured in the leading role of a new production to be made early in September.

James K. Hackett will open under his own management at the Blackstone Theatre, Chicago, on Sept. 18, in *A Grain of Dust*. This is a dramatization by Louis Evans Shipman of the novel by David Graham Phillips, now running in the *Saturday Evening Post*.

Louisiana Lou, with book by Frederick Donaghey and Addison Burkhardt and score by Ben Jerome, will be produced at the La Salle Theatre, Chicago, by Harry Askin, next season. In the cast are Eva Fallon, Bertrand Granville, Sophie Tucker, and Alexander Carr.

Richard Bennett, recently playing *The Deep Purple* under the management of the Lieblers, will next season return to Charles

## TO ADVERTISERS

As Tuesday, July 4, will be a legal holiday, THE MIRROR to bear date of July 5 will go to press in advance of the usual time. Advertisers will please note that no advertisement for that number can be received later than noon of Saturday, July 1.

# For Centuries

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Frohman's management in *Passers-By*, the successful comedy by Haddon Chambers.

Elsie Leslie will be the leading actress with George Arliss in *Disraeli* next season at Wallack's. Miss Leslie's role in *Alias Jimmy Valentine* will be filled by Phyllis Sherwood. Frank Monroe will appear as the detective in the latter play, and H. B. Warner will continue to star in the title-role.

George Giddens will again play his old part in *Pomander Walk*.

Grace Elliston will support Henrietta Crossman in *The Real Thing*.

Fred Niblo will continue in *The Fortune Hunter*.

Logan Paul will assume the role of the judge in *The Night Rider*, to be produced by the Rex Amusement company. Phyllis Paul, his daughter, will play the judge's daughter. Others in the cast are Conrad Kantzen, Richard L. Madison, Walter Fredricks, and Hiram Pennypacker.

Lee Parvin, the Western advance man, has been engaged to go ahead of one of the United Play Company's *The Third Degree* organizations.

Jessie Busley will try her hand at musical comedy next season, as *Henoria Peck* in *The Hen-Pecks*, the part originated by Gertrude Quinlan. This is Miss Busley's debut in productions of this sort.

## MUSIC NOTES.

*La Donna Curiosa*, by Wolf Ferrari, will be sung next Winter at the Metropolitan Opera House. In the cast will be Scotti, Jadowker, de Seguro, Manbourg, Didur, and Pini-Corsi.

Classified programmes of popular music will be given by the Russian Symphony Orchestra, under the direction of Modest Altschuler, at Madison Square Garden, beginning June 25. Sunday, Russian; Monday, French; Tuesday, Italian; Wednesday, Slavic and Scandinavian; Thursday, German; Friday, Symphony; Saturday, Popular; Sunday, International. Soloists will be Henrietta Wakefield, soprano, Metropolitan Opera House; Charlotte Guernsey, soprano, Chicago Opera House; Alice Preston, soprano; Frank Ormsby, tenor; Nikolai Sokoloff, concert master, and Bertram Schwahn, baritone.

Andreas Dippel, now in Europe, has secured Wolf Ferrari's *Schmuck der Madonna* and Massenet's *Saint Elon*, for production in Philadelphia next season. Conductor Rabi will come from Vienna to conduct German opera.

Colonel J. E. Cavan is managing the tour of *The Squaw Man*, in which Clarence Bennett is featured in the role of Tabawana, the Indian chief.

Wilhelm Bachaus, a popular German pianist, will play in this country next season with the Boston Symphony Orchestra, the Philharmonic, and other musical organizations.

Al. E. Gaylord and his Grand Opera House Orchestra of fifteen pieces have been engaged for the Summer at the New Steeplechase Park, Rockaway Beach. The regular season opened Friday, June 23, with a big benefit for the Rockaway Hospital. Mr. Jankelson, the new proprietor, having donated the entire receipts on that date.

## RECORD OF DEATHS.

Benjamin Lee Wilson, head master of the New York Military School at Cornwall, died on June 23 in the New York Hospital of chronic Bright's disease. He was stricken while staying at the Albany Hotel. Mr. Wilson was born in Newark, O., forty-three years ago; was graduated from Cornell in 1888, worked under Augustin Daly, went to New York Military Academy in 1893, and in 1900 established the Wilson School for Boys at Fishkill. He belonged to the Calumet Club and the New York Southern Society, was a director of the Mechanics' Savings Bank of Fishkill, and the Howland Memorial Library. He is known as a Shakespearean critic and as the author of "The Evolution of the English Drama."

Dr. W. R. C. Latson, who was found dead on May 11 in his home on Riverside Drive, had just completed a play called *Mina et le Plaisir*, which seems to explain matters

somewhat. The play is evidently a dramatization of his own death, a man who commits suicide to remove himself from the path of the girl he loves. The original of this heroine is Alta Marhevka, a woman of twenty-one, who made an attempt to commit suicide two days after Dr. Latson's death. The other man in the case was Leopold Kampf, a Polish-Austrian playwright, now living in Paris. M. Kampf has contributed an explanation of "A New York Drama" to *Le Temps*, attributing the tragedy to auto-suggestion.

Bruno Oscar Klein, for over thirty years a well-known musician in New York, died in this city on June 21. He was born at Osnabruck on June 6, 1858; studied music under his father, and at Munich Conservatory with Rheinberger, the senior Willner, and Baermann. Coming to America in 1878, he has since 1884 been head of the piano department of the Conservatory of the Sacred Heart. For ten years he was organist at St. Francis Xavier, and for a while taught at the National Conservatory. His opera, *Kenilworth*, was sung in Hamburg in 1895. His son is a well-known violinist.

Mrs. Marguerite J. Phillips, mother of Davis Graham Phillips, who was recently shot in New York, never recovered from the shock of that tragedy. She had been in North Carolina at the physician's advice and was en route to her daughter in California when she succumbed. The body was taken to Madison, Ind., for interment. Mrs. Phillips was eighty-two years of age. She is survived by a son and three daughters.

Frank V. Hawley died on June 18 at the Post-Graduate Hospital, New York, at the age of fifty. His death was caused by cancer. Mr. Hawley was manager of the Gaiety Theatre, St. Louis, last season. During Madame Janaschek's tours he acted as her theatrical director.

Anna Kees, a vaudeville artist, known as Bonnie Hampton, was drowned in the Ohio River, near Cincinnati, on June 22. She was in a launch with Albert J. Handtman, a young clubman, when the boat apparently overturned, and both lost their lives.

## CURRENT AMUSEMENTS.

Week ending July 1.

ACADEMY OF MUSIC—Stock co. in the Bishop's Carriage—62 times, plus 12 times.  
BROADWAY—Closed June 8.  
CANTON—Pinafore—5th week—33 to 40 times.  
COLUMBIA—Merry Whirl Burlesque—3d week.  
DAILY—Closed June 24.  
FOLLIES BERGERE—Revue—10th week.  
GAIETY—Excuse Me—20th week—154 to 161 times.  
GEORGE M. COHAN'S—Get-Rich-Quick Wal-laford—172 times, plus 19th week—185 to 192 times.  
GLOBE—Valseka Suratt in *The Red Rose*—2d week—6 to 12 times.  
GRAND OPERA HOUSE—Corse Payton Stock in *The Two Orphans*—12 times.  
HAMMERSTEIN'S ROOF—Vaudeville.  
HERALD SQUARE—Closed June 24.  
IRVING PLACE—Italian Comic Opera in *The Bird Trainer*—2 times; *The Geisha*—1 time; *Madam Angot*—2 times; *La Vedova Allegra*—1 time.  
JARDIN DE PARIS—Follies of 1911—1st week 1 to 6 times.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
LYRIO—Everywoman—106 times, plus 5th week—34 to 41 times.  
METROPOLIS—Cecil Spooner in *Beverley of Graustark*—8 times, plus 10 times.  
NEW AMSTERDAM—The Pink Lady—16th week—123 to 129 times.  
PROSPECT—Stock co. in *The College Widow*—10 times.  
TERRACE GARDEN—Vandenberg Opera co. in *Carmen*.  
THIRTY-NINTH STREET—John Mason in *As a Man Thinks*—16th week—124 to 131 times.  
VICTORIA—Vaudeville—matinees.  
WINTER GARDEN—Gertrude Hoffmann and Russian Ballets—3d week.

## DATES AHEAD

(Received too late for classification.)

ARMSTRONG MUSICAL COMEDY: Los Angeles, Cal., July 6—Indefinite.  
BARRYMORE, ETHEL (Charles Frohman, mgr.): Los Angeles, Cal., July 8-8.  
BAXTER'S PARTNER: New York city June 27—Indefinite.  
BROWN AND FIELDER STOCK (Hal Brown, mgr.): Stamford, Conn., June 19—Indefinite.  
NEFF, PENNINGTON, COMEDY: Muskogee, Okla., 26 July 8.



## CHICAGO'S HOT WEATHER AMUSEMENTS

William Hawtrey in Dear Old Billy—Lyman Howe's Success—  
The Chicago Musical College—An Amateur's  
Quick Rise—Colburn's Gossip.

(Special to The Mirror.)

CHICAGO, June 26.—One new arrival this week, William Hawtrey, at the Whitney Opera House, in an English comedy, Dear Old Billy. The star is well known and popular here. The play has won praise in the East and the company is excellent: Richie King, Mabel Starr, George Christie, Laura Clement, Jane Burby, Harry Redding, Esther Blissett, Frank Shannon, Cassie Jamieson, and E. H. Kelly. Poor Old Billy is a persecuted husband who flees from a nagging wife to a watering place for a rest, but his attention to a sweet young bride there gets him in hot water promptly, and his troubles are greatly increased by a young woman trying to escape from rival suitors. She suddenly claims old Billy as her guardian. The story is English.

Mary Johnson, who succeeded Osa Waldrop as Ethel in Little Miss Fix-It at the Chicago Opera House, plays it brightly. The bit of acting required in the last act is accomplished in an unusually natural and agreeable manner.

Louise Dresser sang old favorites successfully at the Majestic last week and several graceful new songs which the audience seemed to enjoy. Edwards Davis in his playlet, All Rivers Meet at Sea, won interest at once, strengthened the good impression with further good development, and then ended his play too abruptly to get the applause he might have got. He made the husband impressive, Mary Hampton played the woman capably, Earle Mitchell was good as the brother, and Alice Learn clever as the child. Will Rogers, Harry Fox and the Millership Sisters, and the Four Huntings were also especially favored by the audience.

The opera season at McVicker's having closed, is closing this week, and the theatre will be dark till the new season. Those still open are Chicago Opera House, Nora Bayes and Jack Norworth; Princess Heart Breakers; Olympic, Get-Rich-Quick Wallingford; Garrick, Howe's pictures; Powers, Seven Sisters. Just opened for mid-summer engagement, the Whitney, with William Hawtrey in Dear Old Billy.

Frederick Donaghey, press representative of The Deep Purple and numerous other successful productions here, has become a playwright. He is the writer of the book of the new production which Manager Harry Askin will make at the La Salle the coming season. Addison Burkhardt, who has been spending the summer here mysteriously, was busy, it appears, writing the lyrics for Mr. Donaghey's book, as Mr. Donaghey has not yet tapped into poetry. Ben Jerome is writing the music. Sophie Tucker, Alexander Carr, and William Riley Hatch are to be in the company.

Alice John will be prominent in the new play, Thy Neighbor's Wife, at Powers' next fall.

Laurette Taylor's departure from The Seven Sisters company at Powers' caused John B. Hollis, the Toni of the cast, to write poetry, which the Record-Herald printed:

The best of mummies part, alas, our old pal Mici's leaving;  
And all the other boys and girls are very sadly grieving;  
The Tonis two and Sandorfy, the baron, Gilda, Mother—  
They all exclaim with one accord, "We'll never get another!"

G. F. Schwarz, a member of the Theatrical Merchants' Association, died June 8. Mr. Schwarz was a dyer patronized by the profession. His son, Aug. F. Schwarz, will continue the business and membership in the Theatrical Merchants' Association, a new organization including commercial establishments of various kinds used in the theatrical business.

Arthur Gillespie, the song writer and author of Lower Berth 13, has organized a stock company, to be known as Arthur Gillespie's Players. He will produce half a dozen new plays and will consider any manuscript which does not call for more than ten characters.

Louise Randolph, formerly in the stock company at the Marlowe, and S. C. McKnight, proprietor of a jewelry store opposite that theatre on Sixty-third Street, and also in the automobile business, were married June 9 at Valparaiso, Ind., and are now at home to their friends at 5237 Hubbard Avenue. Mr. McKnight's store is on a prominent corner and he is one of the leading merchants of that section of the city. Mrs. McKnight was well known in the profession as Louise Randolph. She was in the Marlowe company several seasons and was always popular. She played last season with Frances Starr in The Eastest Way. For several seasons she was leading woman for Keith and Proctor at the Harlem and Fifth Avenue theatres and leading woman of the Orpheum, Philadelphia, and the Albee Stock, Providence.

Maidel Turner, an unusually prepossessing young woman who has just completed her studies in the Chicago Musical College dramatic department, will be in Thomas W. Ross's company when he opens the Cort in the Fall. O. J. Hall, the Evening Journal critic, says Miss Turner is worth only a little less than a million in Texas ranch property.

Jack Norworth and Nora Bayes observed the third anniversary of their wedding with

a dinner to members of their Little Miss Fix-It company after the performance Wednesday. Miss Bayes has benefited Chicago with at least one charming new song during the current engagement at the Chicago Opera House, "Strawberries," which she sings with attractive evidence of right appreciation. The audience always calls for many encores.

George Alison, after several successful seasons in Brooklyn, has returned West as far as Indianapolis, where he heads an excellent stock directed by Wright Huntington, at the Murat. No other Bush Temple player in the company. Jane Wheatley and Joseph Santley are members.

Lyman Howe's first appearance in Chicago with his moving pictures (he had been showing them about the country for about ten years) was made at the Garrick less than a month ago before an audience of barely 200. Within two weeks the all-seats-sold sign was being put out afternoons and evenings in spite of fourteen repetitions of the bill each week. Last week Mr. Howe gave another excellent series, including many beautiful, instructive and comic films, and further praise was given him and the Garrick management by the press. The film of the excursion on a boat through the Gorge Ardeche was remarkable for scenery and the accurate coloring in imitation of nature, particularly the shallow, running water. The ride in a steerable balloon was enthusiastically applauded, and the motor boat races also roused the audience. Mr. Howe's coming event is the showing of the moving pictures of the coronation of King George and Queen Mary. Mr. Howe has taken a long moving picture film of the building of the new \$24,000,000 Chicago and Northwestern depot and presented it (the film, not the depot) to the Historical Society to be laid away for future generations.

Most of the foreign plays available here in English are German: May Dreyer's On Probation, Halbe's Rosenhagens, Hauptmann's Pippa Dances, Hannele, Before Dawn, Elga, Reconciliation; Hebel's Judith and Bernauer, Rosner's Twilight and Herkner, Schnitzler's Duke and Actress, Lady with the Dagger, Living Hours, The Legacy; Strindberg's The Stronger and The Creditor, Sudermann's St. John's Fires, and The Waves of War, by Messrs. Wiegand and Scharrelman.

Albert Phillips and Lella Shaw, perennial leading man and woman at the Marlowe, are in New York. Mr. Phillips writes that he has discovered one of the best summer resorts in the East—New York. Like Chicago, it is a summer resort where you can go to a big league ball game, and that makes an unrivaled combination.

Commencement of the Chicago Musical College nearly filled the 4,000 seats of the Auditorium. The programme did not include an operatic production this year, but brought out ability and training in a series of performances by diamond medal pupils. Many of them won especial praise from the musical critics of the press. In the school of acting Gerda Henius won the diamond medal and Nathaniel Klippen, of Cleveland, the gold medal. Judge Tutthill in presenting the diplomas said that President Ziegfeld had searched the world for the best teachers and that the faculty of the college was famous. The legion of pupils filled the big stage.

The marble fountain in the marble lobby of the Majestic has a particularly fine effect in summer. Watching its cool spray while standing in the long coiled line at the ticket window one almost forgets the gum chewers up ahead, who want to discuss the whole scale of prices with the manager. You can keep cool and get the gold fish in the fountain basin, but you will not.

C. R. Bosworth, representative of Lyman Howe, was with him ten years before he had the opportunity of piloting him into Chicago.

J. Henry Benrimo, of Rose Stahl's Magie Pepper company, has joined The Seven Sisters company at Powers', to play the colonel. Wilfred Draycott has been called to England on business.

A young Chicago singer, Ephra Vogel-sang, is making her debut in opera this week as Musetta in La Boheme at McVicker's.

George B. Peck, of the United Play company, and Mrs. Peck are with George M. Gatts and Grace Hayward in Italy. Miss Hayward, who is the author of the dramatization of Graustark, which has been so successful in recent seasons, will return to head the company at Oak Park in The Warrington next season.

Jean Murdoch, the Chicago young woman so suddenly elevated from the amateur stage to Laurette Taylor's part in The Seven Sisters at Powers', has stood the severe test well. Her career on the amateur stage was brief, but by mid-week of her first week at Powers' she was self-possessed enough in the part to give it with some ease and promptness. She showed a gleeful spirit of mischief to any considerable extent. Miss Murdoch is not as slender as Miss Taylor. She has the advantage of good looks.

Violet Seaton has succeeded Octavia Broske as the wife in The Heart Breakers at the Princess. Miss Broske is ill.

General Manager C. E. Bray of the Western Vaudeville Association has gone to Los Angeles for the opening of the new vaudeville theatre there.

A new playlet by Frank Ferguson will be presented in vaudeville next season by Ewen and Prince, who have just finished a tour of twenty weeks in Western Vaudeville Association theatres and gone to their summer home at Paw Paw Lake, Mich.

Offenbach's Tales of Hoffman, by the Aborn company at McVicker's, proved to be another popular production. The critics were not quite unanimous, but the audiences seemed to be. Elly Barnato was singing the doll, Olympia, and Gioletta and Antonia Tuesday night. She was capital as the doll and won a great deal of applause both with her acting and her singing. Her voice again prevailed in the fine melodies of Antonia. Eugene Battain, in Italian, won with vocal power and richness and did much to reveal and impress the musical genius of Offenbach. Homer Lind added a great deal to the strength and excellence of the production as Coppelius and Dr. Miracle. Both were most creditable characterizations admirably sung. William Schuster played the fathers well and sang his chief solo with such excellence as to get an enthusiastic encore. Sol Solomon was rather amusing as the doll's attendant, and he had to repeat the old man's song in Act 3, which he managed exceptionally well. Grace Ellsworth was a pleasing Nicklaus. With the exception of Mr. Battain the opera was sung in English. Some seasons ago a local production was made interesting with the use of three languages on the stage, English, German, and Italian. Still the opera grew in favor, and it has since gained public favor rapidly until it probably is fixed among the most valuable inheritances from the golden age of the art of opera-making.

Charles W. Collins, formerly dramatic critic of the Chicago Inter-Ocean, and recently on the managerial staff of the La Salle, will make his debut as an author in the Fall. His series of romances of famous actors which have been appearing in a magazine will be published in book form. The edition will be de luxe and sold on the subscription plan.

Sadie from the novel by Karl Edwin Harriman is mentioned as one of the attractions at the Cort in October. The play is by Rupert Hughes.

There has been some discussion about who started the practice of selling gallery seats in Loop theatres at 25 cents. Manager Lederer, of the Olympic, has had eye seats at that price for a long time, and Manager George Kingsbury, of the Chicago Opera House, has had bargains for sale at a quarter for several seasons.

Summer attractions in Chicago in 1882 present an interesting list, showing seven theatres open in June, two more than this week of 1911 (not counting a few hundred fives and tens): Haverly's, Haverly's Minstrels, two weeks; Comely and Barton, one week; Chicago Church Choir company, organized in Chicago, but opened, like many productions now, in Milwaukee, in Pinafore, June 10, two weeks at Haverly's; McVicker's, Ranch 10, one week; J. M. Hill's House of Mauprat, three weeks; Hanlon Brothers (Colonel T. A. Brown in charge) and Voyage in Suez, one week; Grand Opera House, Philadelphia Church Choir company, ten days; Daly's company in The Passing Regiment and Odette, three weeks; Richard Dorney, managing; Hooley's Tourists finished three weeks. Tony Pastor one week, the James O'Neill company in A Celebrated Case, Two Brothers, and an American King, three weeks, closing season; Olympic, John Hanson's company one week, Langdon and Allison's Specialty company one week, Manchester and Jennings one week, The Black Crook, with Mlle. Bonfanti and ballet, one week; Muldoon's Athletics; Academy, Gus Williams finished week, Nip and Tuck one week; The Black Crook one week, Rents-Santley one week, and Furnished Rooms one week; The Rink, Haverly Opera company one week, Philadelphia Church Choir company two weeks, and Little Corinne one week.

There were six theatres open in June, 1883, except the last week, when all were closed except Hooley's and the Academy; Haverly's, McCaul Opera company finished one week, played second week; Mastodon Minstrels two weeks; McVicker's, Chicago Church Choir company two weeks, Power of Money two weeks; Grand, Monte Cristo, Tony Pastor one week, Selma Fetter one week, Hess Opera company Sunday, Chicago Church Choir company one week; Hooley's, Rose Eyring, the Daly company in 7-20-8 three weeks and repertoire fourth week, McKee Rankin Sunday; Olympic, Ida Sidons two weeks, John W. Hanson one week (Across the Continent), Bailey and Kennedy one week; Academy, Julia Hunt, Barlow and Wilson, Bailey and Kennedy, Mattie Vickers, and Vokes.

In 1884 there were seven or eight theatres open the beginning of June: Haverly's, McVicker's, the Grand, Hooley's, Academy, Criterion, Greiner's Lyceum, Chicago Museum, and Standard. The Olympic had just closed. The Standard had Collender's Minstrels and Tony Pastor; Greiner's, Rents-Santley finishing week; Haverly's, second and closing week of Frank Mayo; McVicker's, Excelsior, which remained all of June and two weeks more; Grand, Henderson Opera company four weeks; Hooley's, Augustin Daly company all of June and a week in July; Academy, Lewis Morrison in A Duke's Motto four weeks; Criterion, C. A. Gardner one week.

One of the surprises of last season at McVicker's was the success of the Robert Hilliard engagements in A Fool There Was, a weird sort of play on the popular notion of a woman vampire. Probably it was Mr.

What are you doing to better the condition of your teeth? Do you know it is a very serious matter? The teeth are the guards in the vestibule of the system. Every bit of nourishment passes through the mouth. If the mouth is unclean, those filthy germs are carried down into the digestive organs and your health is impaired. Keep your teeth and mouth in a perfect hygienic state every hour of the day and night.

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Hilliard as much or more than the play. The theatre was filled at all performances during the first two weeks and the star and his play were hurried back there as quickly as possible. During two more weeks the crowds continued. Madame X, another play of heightened effects to wrench the heart, left a record at McVicker's similar to Hilliard's, and of course Chauncey Olcott maintained his position in class A. George Evans's Minstrels, with James J. Corbett, was another irresistible attraction at McVicker's, and 'Way Down East was played to the delight of larger crowds than for a number of seasons. The Round Up and Louis Mann were also among the most popular, according to the eloquent silent record of receipts. Some famous plays disappointed as much as Hilliard and A Fool There Was surprised, giving further evidence that the public knows what it wants—and nobody else. OTIS COLMAN.

Eyes Exposed to Artificial Light

Become Red, Weak, Watery, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.



This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The left edge of the page shows the binding of the book, and the overall tone is a warm, off-white or light beige.



## AUSTRALIAN STAGE NOTES.

Great Theatrical Activity—English Successes and Players Promised—American Successes.

(Special to The Mirror.)

SYDNEY, N. S. W., AUSTRALIA, May 9.—Edward Knoblauch's Eastern play, Kismet, at present the success at the London Garrick, will be seen in Sydney next year during the Asche-Brayton company's season at the Criterion. Oscar Asche will appear as an old Sheikh; Lily Brayton as his daughter, Ben Webster as the Caliph, and Herbert Grimwood as the villain in the plot. Florence Ineson and Nell Finis, the two principal ladies of Clarke and Meynell's Gay Gordons company, have arrived from England. Both these artistes have had wide experience in musical plays in England and in South Africa.

Our Miss Gibbs leaves us this week, after a record breaking run, and her place at the Theatre Royal will be taken by a revival of The Dollar Princess, to be followed by The Balkan Princess. Edmund Sherras has recently returned to Australia under special engagement for the last named play and pending its production is appearing with Katherine Grey in the Melbourne production of The Dawn of a Tomorrow.

The Bad Girl of the Family continues to prove a satisfactory draw at Marlow's new Adelphi, and Under Two Flags is now in rehearsal.

At Her Majesty's the pantomime, Jack and the Beanstalk, has got into a crowd swing and promises to continue to crowd the large playhouse for many weeks to come.

J. C. Williamson, Ltd., has purchased the Australian rights of Winchell Smith's comedy, The Fortune Hunter, a play in which, it is understood, John Barrymore is making a success on your side.

Via Wireless and Brewster's Millions, two plays with which Winchell Smith had something to do, have already been seen in our States, so as an author W. Smith is not altogether unknown to us.

Gerard Coventry is returning to your city and talks of spending a year or two on his farm. During his residence in Australia he has made many friends before and behind the footlights, and his excellent work as producer of the big successes of the J. C. Williamson management has received frequent notice. The record breaker, Our Miss Gibbs, is his last Australian production, and provides a fitting climax to his Australian work. Mr. Coventry originally came to Australia with the first Belle of New York company, but, returning to America, was for five years stage director at your Casino Theatre; was also associated with the Shubert Brothers, and as stage-manager was with Lillian Russell.

Clarke and Meynell announce that Lewis Walter, who is due in Australia next year, has added to his Australian repertoire his London success, Bardelys, the Magnificent. Clarke and Meynell will have their hands full next year with the Australasian tours of Oscar Asche and Lily Brayton, and Lewis Walter. They have also arranged for Arthur Boucherier and his English company to visit us at a later date.

Mrs. George Rignold, wife of the well-known actor-manager of that name, died in Sydney last week. The deceased was, before her marriage, a daughter of the Hon. George Coppin, comedian, theatre owner and member of the Legislature in Victoria.

At the Criterion George Willoughby's production of The Woman in the Case is now in its last nights, and on Saturday next Clarke and Meynell's new comic opera company will appear in Seymour Hicks's and Guy Jones's Gay Gordons.

The forthcoming revival of The Dollar Princess at Sydney Royal will show several changes in the cast since its initial production here. Olive Goodwin will appear in the name part and the cast will include Lottie Sargent, Florence Young, Langford Kirby, Bert Gilbert, Reg Roberts, and W. S. Percy.

Souza's big band will open its Australian tour at Sydney Town Hall on Monday next.

The Tivoli and Brennan's Amphitheatre continue to present excellent vaudeville and variety turns. At the first named hall the present bill includes Peggy Pryde, Cadwell and Verne (sketch artists) and the Seven Peresoffs (comedy jugglers).

Harry Richards, wife and brother-in-law, J. C. Lee, are off to the coronation, and in their absence son-in-law Maas will manage the Tivoli and keep an eye on Richards's ventures in the other States.

Picture shows continue to increase, and, judging by the fine houses built to accommodate some of the shows, there are people who believe in the permanency of this class of business.

E. NEWTON DAILY.

## ACTORS' SOCIETY BANQUET.

The Actors' Society of America gave a banquet to Thomas A. Wise, their retiring president, on June 25, at the Cafe Madrid. The affair was arranged by George Seybolt, Fanny Cannon, George Earle, Nellie Callahan, Harold R. Woolf, W. D. Stone, and Edward Ellis. The new president is Fred Niblo. Mr. Wise responded to the numerous pleasant sentiments that had been handed to him by entering into competition with the orchestra with a speech of gratitude. Among the diners were Joseph Grismer, Shepherd of the Lambs; Hale Hamilton, J. Fred Washburn, Mrs. Grismer, Mark Harrison, F. P. Mackay, Eleanor La Salle, G. Carleton Sommers, W. T. Chatterton, Alice Washburn, W. D. Stone, and whole delegations from The Pink Lady, The Red Rose, Pinafore, The Country Girl, Every-

## REFLECTIONS.

With the character of General Grant and numerous "properties" from the real battlefields, A. H. Woods promises to make the Dustin and William Farnum production of The Littlest Rebel full of genuine military atmosphere. Edward Peple, the author of the play, and Edgar MacGregor, who will direct the stage, have just returned from Alexandria, Va., with a cannon that will bring recollections of the war days to many a veteran. On the outskirts of the little Virginia city, in the blacksmith shop of an old Southerner, they purchased a cannon that was cast Dec. 19, 1862. The gun measures five feet three inches, with a three-inch bore. The carriage is in a good state of preservation. The old Southerner, whose name is Abe Dreifuss, purchased the cannon from the Government directly after the close of the war in 1865. It was originally used in 1863 around Alexandria and Culpepper, at the time when General Grant encamped at Culpepper, with General Lee's army stretched along the Rapidan River. The cannon also did good service in the battles of the Wilderness, Cold Harbor, and during the siege of Richmond. It will be used in the battle scene of the third act of The Littlest Rebel, in which the siege of Richmond will be reproduced.

The month's engagement of Doctor De Luxe at the Colonial Theatre, Boston, has been extended to six weeks. From there Ralph Herz will go to the Apollo Theatre, Atlantic City, where a few changes in the cast will be made.

Elliott Schenck, who has leased the Century Theatre roof, will give the first of his projected series of concerts on July 3. There will be a concert every evening, but no matinees.

Upon closing with the Arvine Associate Players in Indianapolis, Gertrude De Mont was called to Kansas City by the illness of her father.

Leo Herbert White has joined the Imp. Company to act as assistant director and also to impersonate the eccentric foreign character roles.

Mrs. Mary Ford, mother of the four vaudeville dancers, broke her arm in a fall on the steps of her home at Bath Beach.

Ernest Lambert, who has been out of the cast of The Red Rose for a few days on account of illness, returned to his position on June 26.

Marie Cahill underwent an operation on her nose on June 27. As soon as she recovers sufficiently she will go to Europe with her husband, Daniel V. Arthur.

Irene Massinger, of The Red Rose company, broke a rib by a fall during the student glide dance on June 24, and has retired for a while.

The Russian Symphony concerts at Madison Square Garden are drawing large audiences daily.

Redheaded children under fourteen years of age will be admitted free at Pallasades Park on June 30.

Demetrius Dounis, a Greek lad, who has quite a reputation as a mandolinist, was the chief attraction on June 25, at the meeting of the serenaders, at the National Institute of Music.

Charles Bigelow umpired a ball game on June 24 at Celtic Park, where the National Cloak and Suit Company were having their annual outing.

J. C. Williamson, who practically controls the theatrical industry of Australia and New Zealand, arrives this week in San Francisco on his annual tour of the world. For fifty years he has been connected with the stage.

Krupensky, chief ballet director to the Czar, is experiencing some difficulty in filling up the ranks for his next production, as London, Berlin, Paris, and New York are luring his dancers away. Consequently those in New York have been warned that they must return to Russia at the expiration of their leave of absence or else forfeit the pension due them when they are thirty-one.

August E. Pontius, cashier of the Garden Restaurant, at Broadway and Fifth Street, married Lillian De Clark, of the Winter Garden, on a dare. The ceremony was performed in New Haven by Louis Jacobs, Justice of the Peace, on June 24. The bride was attended by her sister.

Katherine Grey, who has been starring in Australia under J. C. Williamson's direction, presenting The Third Degree, Lion and the Mouse, Arms and the Man, will return to America, arriving at Vancouver on July 28.

Clara De Witt last season with Blanche Ring, left last week for her home in Cleveland to spend the balance of the Summer with her mother.

Priestly Morrison will continue as stage director of the stock company at Des Moines, Iowa, the past season proving highly successful.

A cablegram from London June 24 stated that Ben Harris, who is building a new vaudeville theatre at Atlantic City, is negotiating with Adeline Patti for a season in American vaudeville. Patti has been offered a phenomenal salary, and is to answer in ten days. Harris is also negotiating with Madame Rejane.

Elliott Schenck has engaged Charles Strakosch, formerly of the New Theatre staff, as business manager for the series of Summer "pop" concerts to be given on the roof of the Century Theatre, beginning July 3.

Felix Motti, conductor of the Munich Opera House, is seriously ill in his German home. On June 23, however, he married Fraulein Passandner, one of the Munich singers, although he was unable to leave

## NEW YORK THEATRES.

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**GAIETY 57 and 58 St. B'way**  
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COHAN & HARRIS present  
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**NEW AMSTERDAM THEATRE**  
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KLAW & BERLANGER Present

**THE PINK LADY**

A New Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. & M. McLellan. Staged by Julian Mitchell and Herbert Graham. Music by Ivan Caryll.

LARGE ORCHESTRA AND COMPETENT CHORUS

his bed. At one time Dr. Mottl directed the New York Philharmonic Society. A year ago he was divorced from his first wife. In 1894, his mental condition was such that he was placed in a sanitarium.

**BROOKLYN AMUSEMENTS.**  
Brighton Music Hall Opened with Appropriate Ceremony—The Old-Timers' Festival.

The Brighton Beach Music Hall opened for the season last week with a programme of high-class acts headed by Eva Tanguay. Miss Tanguay offered several new features in addition to the old hits in her repertoire, and, judging from the reception she received, added another step to the ladder of success. A travesty entitled "High Life in Jail," with W. H. Mack as Red McGonagall, kept the audience in roars of laughter, as did Sam J. Curtis in his one-act musical farce, A Session at School. A ventriloquist exhibition with many novel features was given by Howard, and Harry Johnson was clever and amusing in his operatic blackface comedy. Others on the bill were Ben Brandt, Dale and Doris, West and Van Buren, McKay and Cantwell, and Hickey's Comedy Circus. Two innovations have been made by Manager Breed. One is the installation of an orchestra of fifteen musicians under the direction of Professor Louis Reinhardt, who will be heard in an instrumental programme preceding each entertainment. For the opening week they offered the overture for William Tell and a violin solo, "Old Folks at Home," by Professor Reinhardt. The other is the elimination of the customary motion pictures. Another big bill is offered this week, consisting of Frank Keenan and company, James J. Corbett, Delmore and Oneda, Six Musical Comedies, Old Soldier Fiddlers, Melody Lane Girls, Harris and Welch, Martinielli and Sylvester, Crouch and Welch, and Adele Oswald.

The third anniversary of the opening of the New Brighton Theatre occurred last week, and to celebrate the event Manager Dave Robinson provided a gala feature bill, consisting of twelve all-star acts. The programme was headed by Nat Wills, who scored a decided hit as the Happy Tramp. Valerie Berger and company appeared in a playlet entitled Judgment, in which she was well supported by Herbert Warren and Katherine Kavanaugh. Bert Coote and company also appeared in a playlet, A Lamb in Wall Street. Other performers were Diers, the Paganini of the accordion; the DeVols Trio, Kate Ellmore and Williams, the Boxing Kangaroo, the Six Steppers, Valentine and Bell, Barnes and Crawford, and La Titcomb. The house was handsomely arrayed in bays, bunting and colored electric lights in honor of the occasion.

For this week Mr. Robinson has selected the following programme: Amelia Stone and Armand Kaliza, Bell Family, Cliff Gordon, Al Sheen and Ed Gallagher, Blossom, Seeler, Conroy and Lemaire, and Little Lord Roberts. The City was the attraction Corse Parton offered his patrons at Shubert's Theatre last week. M. J. G. Briggs in the character of Hanneke scored heavily. Samuel Hardy made a most impressive George Band, Jr., adding the

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Phenomenally Brilliant Star Revival of Gilbert & Sullivan's Comic Opera

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LAST WEEK Re-opens Monday, Aug. 7th. LAST WEEK at This Theatre.

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In AUGUSTUS THOMAS' Greatest Work, AS A MAN THINKS

**LYRIC** 42nd St., W. of Broadway. Evenings 8:30. Tel. 5230  
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Last Week of This Engagement Will Close for Vacation Saturday, July 1.

HENRY W. SAVAGE Offers The Great Dramatic Spectacle

**EVERY WOMAN**

HER PILGRIMAGE IN QUEST OF LOVE By WALTER BROWNE

Will Resume Engagement at This Theatre About the Middle of August.

**JARDIN de PARIS** Atop the New York Theatre  
SMOKING REFRESHMENTS

**ZIEGFELD [REAL] FOLLIES of 1911**

With a Remarkable Cast  
CABARET SHOW AT 11:15  
ONE TICKET FOR BOTH SHOWS  
No increase in prices, \$1, \$1.50, \$2.

right touch at the opportune moments. Harry E. McKee as George D. Bang was excellent. Elsie Scott, Elizabeth Hunt, and Miss Hallock all did good work, while Betty Mason made a sweet and convincing Cleopatra. William Alder was also very good as Albert Voorhes. The balance of the company was suitably cast. This week, Three Weeks.

The season at Phillips' Lyceum was brought to a successful close last week with the melodramatic Tempest and Sunshine. Bathurst's unbounded success was released at the Orpheum Theatre at great performances last week, because of the Old-Timers' Festival bill, which Manager Williams provided for the closing week of the season. Ovation after ovation was given the veteran performers, and each in turn was called by the audience to present a speech. McIntyre and Heath were prominent among the entertainers with one of their excellent offerings, On Guard. Annie Yeaman, "The Grand Old Lady" of the stage, received an unreserved reception and was repeatedly interrupted by applause. James Thornton told his anecdote in the inimitable manner which made him one of the greatest living comedians. "Mary and John" and other songs which she made famous. (Mrs. Williams scored one of the biggest hits of his career, and Lottie (Gibson) sang "She's the Sunshine of Paradise Alley" in the same manner that was for the whole of the Little Magnet. Ward and Curran got in many laughs with The Terrible Judge as ever before. Fox and Ward, the oldest vaudeville team in the world; Will H. Fox, the popular pianist-comic, and John Le Clair, the humorist, are others who contributed their share to the success of the entertainment. The lobby of the theatre was decorated with old-time prints of the performers and other memorials of the days gone by which added to the festival celebration.

Percy G. Williams has just announced the formation of a vaudeville company to be out on tour next season that gives promise of becoming the most notable organization in America. It will be known as "The Old-Timers' Festival," and will include fifteen all-star acts presented by vaudeville artists who have become famous in American public for the past thirty years. The idea is entirely original with Mr. Williams and has been a contemplation of several years' standing. A partial realization of this novelty was experienced by Mr. Williams when he organized the Old-Timers' Festival for the Orpheum last week. Never before in the history of American vaudeville, or, as it was called thirty years ago, "variety," was a more distinguished company organized than that which is now coming into being under the Williams management on the old-timers' programme. Realizing the necessity of this scheme, Mr. Williams has arranged to lease the proposed company from New York to San Francisco in a private car which contains sleeping quarters, dining accommodations and space for necessary baggage, equipment, offering the players every luxury known in railroad transportation. He has engaged McIntyre and Heath, Annie Yeaman, James and Annie Thornton, Gus Williams, Ward and Curran, Lottie Gibson, Fox and Ward, Will H. Fox, and John Le Clair for this tour.

CHARLES J. RUFFAL.



# MUSEMENTS THE COUNTRY OVER

## ALABAMA.

**TUSCALOOSA.**—UNDER CANVAS: W. I. Swain 19-24; great satisfaction; rousing business. Plays: Nick Carter, Coward and the Indian. Cowboy and Squaw, Dora Thorne, and Jesse James.

**MONTGOMERY.**—MAJESTIC (W. K. Couch): Mabel Paige Stock co. closed their engagement 17 and Mr. Couch has made arrangement for vaudeville for the next few weeks.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH (H. H. Campbell): John Drew in Smith 12-14; clever performance; good attendance. Billie Burke in Mrs. Dot 10-21. LIBERTY (H. W. Bishop): Bishop's Players presented Rosalind at Red Gate 12-15; performance well rendered; great scenic production; attendance fine. Jewel in title role gave fine characterization. Captain Links of the Horse Marines 19-25. ITEMS: Walter Graves, formerly leading man with T. Daniel Frawley, has accepted an engagement with the Liberty Stock co. Isabelle Fletcher will commence an engagement with Bishop's Players July 10. At Idora Park Pat Conway's Band is proving a popular attraction and is drawing immense crowds.

**SAN JOSE.**—VICTORY (F. A. Giesen): John Drew in Smith 15 delighted large audience. Billie Burke 22. THEATRE JOSE (M. H. Nicholl): First week of vaudeville 11-17; fine bill, to large audiences; Baron Lyda hit of bill.

## COLORADO.

### DENVER.

Past Season at the Broadway Has Proved Successful—Maude Fealy's Venture Promises Well.

Mrs. Fealy in Mrs. Bumpstead-Leigh at the Broadway closed the regular season 17; her four nights' engagement proving very successful. The Broadway has enjoyed a very prosperous season throughout.

The opening week at Elitch's with Such a Little Queen as the attraction 11-17 was very successful, good business being done the entire week. Jane Grey, Ethel Terry, Julia Blane, and Bruce McKiss met with great favor. A Woman's Way 18-24.

The Maude Fealy co. at the Orpheum played to good houses 12-18 in Avenue Louis. From all indications return to the dramatic line there are no many other announcements at the White City that the theatre was a mere incident.

W. EARL ALKIRE.

**ASPEN.**—WHEELER OPERA HOUSE (Sheehan and Yates): Virginia Lewis Stock co. 12, 13 in For Heath and Home and Just Before Dawn; fair co. and business.

## CONNECTICUT.

**BRIDGEPORT.**—POLI'S (L. D. Garvey, res. mar.): The City 19-24 was heartily received, and in the splendid work of the cast John Ince and John Junior excelled, the latter's rendition of Tully Marshall's role being little short of a revelation to those who had seen him in lighter roles. Frank Kirk's Band Serenade was excellent. Helen Elliott proved a welcome addition to the cast. The stage control was beyond criticism, especially near the close of the first act, when an unoccupied stage directs attention to the peculiar Fitch-like device of off-stage imaginary action. The Virginian 20-24 and The Lottery Man 8-5 are announced.

ITEM: "Westlawn," the beautiful estate of Edward C. Smith, former successful manager of the playhouse here bearing his name, has just been sold, indicating that his health will not permit his return to Bridgeport. As the last link in the chain that began with his quiet advent here, his taking over of a "dead" house and rehabilitating it, his exceptional financial rewards and his widespread personal popularity, this final breaking away is keenly regretted by local theatregoers of all classes.

WILLIAM P. HOPKINS.

**STAMFORD.**—ALHAMBRA (Frank Homan): The Fielder-Brown Stock co. 19-24 picked a winner in choosing Just Out of College for their opening presentation; good business entire week. Frank Fielder as the "rah rah" boy went great. Hal Brown as "Tank"—beg pardon—Singers Mason was intensely realistic. Evelyn Watson made a very pretty and winsome Caroline. Mae Desmond very cleverly pictured the modern business woman. Frederick Van Hensselaar had a great chance as the professor to show quality and prove irresistible. Louis Kason, a newcomer, played old Pickering in just the proper groove. Kitty Swayne and Mabel Gleason were exceptionally good. Are You a Maam 26-27. ITEMS: A. C. Henderson closed 17. An innovation, at least to Stamford, was instituted at the Wednesday matinee in the form of a stage reception, and will be continued.

**TICKETS**  
COUPON AND STRIP  
THERE IS BUT ONE BEST—THOSE MADE BY  
WELDON, WILLIAMS & LICK  
FORT SMITH, ARKANSAS  
SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

tinued indefinitely.—The front of the house has been plentifully supplied with electric fans, making it cool and inviting in the hottest weather.

**WILLIAMTIC.**—L. O. M. R. O. P. R. A. HOUSE (John H. Gray): An excellent bill 19-24; was composed of the Buntons, Gilbert Loe, the Musical Stewarts, Helen Dixon, Emil Hoch and co., Vassar and Arken, and Maximus. All the turns got a big hand, and business warranted return 24 with change of acts.

**WATERBURY.**—JAMES (V. Whitaker): Poli's Stock co. in The Dollar Mark 19-24; large and well-pleased audiences.

## FLORIDA.

**JACKSONVILLE.**—DUVAL (J. B. Delcher): Wolfe Stock co. in Fifty Miles from Boston 18; good, to fine business. ORPHEUM (C. A. Leach): John Higgins, Borden Benford, Vernon and co., Grover and Richards, Al. Lawson, and Frances Nanton 19-24; excellent bill, to a fine O. house. BLISS (Chase and Dasey): Baby Ames and Leo Ponce, Frank Arnold, Miles and Evans 21-24; pleased good business. MAJESTIC (A. B. Hoyt): Ethel Talbot, La Foy and Lewis, Rome and Ferguson, John Quinn 18-24; pleased fair business. GRAND and MAYON: Pictures to capacity. IMPERIAL MIRROR, ASTOR, PHOENIX, and DREAM: Drawing well.

## IDAHO.

**BOISE CITY.**—NEW PINNEY (Wallace Mendenhall): Old Homestead 12, 13 wound up season to fairly good business. High School exercises 15; packed house; 85 grads. First Rose Fair 17 delighted all; biggest street parade ever witnessed in this State. UNDER CANVAS: Kit Carson's Wild West 14; was six hours late, but gave good street parade and two good performances to big business. ORPHEUM (Flynn and Swor): Pictures and team work 14-19; fair business. IDLE HOUR: Glove contest and Mexican bull fights; big houses. BLISS and LYRIC: Good pictures and business. 1818: Vaudeville and pictures; and vaudeville not paying and will "cut it out." NEW BOZ: Fine pictures and S. B. O. houses. ITEMS: Manager Mendenhall came out O. K. from under surgeon's knife, with loss of appendix. Manager Pinney has been absent for a week on Masonic business. A big tented minstrel performance is to be here soon.

**NAMPA.**—OPERA HOUSE (R. E. Elver): The Old Homestead 14; very good co.; fair house. UNDER CANVAS: Kit Carson's Wild West 16; two performances; pleased large attendance.

## ILLINOIS.

**PHORIA.**—AL FRESCO PARK (Prohins): Is having fine Summer business; free vaudeville and concessions doing well. Captain Bogardus, reported by telegraph as dead, has been with park several years. The other man was an actor. ITEMS: Barnum and Bailey are billed July 25, and Buffalo Bill and Pawnee Bill's Wild West 26. Lyceum closed for Summer.

**ELGIN.**—UNDER CANVAS: Hageneck-Wallace Circus 21 drew good business in spite of extreme heat. The circus had many novelties, and the trained animal exhibition was best ever seen here.

## INDIANA.

### INDIANAPOLIS.

The Murat Stock Added Another Success—Good Work at Short Notice by Erville Alderson.

The Murat Stock co., firmly established at the Shubert Murat for a Summer season, achieved its most notable success so far in Indiana, producing in splendid style 19-24, in which every member was seen to excellent advantage. Lillian Sinnott in the role of Bonita had her first real opportunity this season, which she grasped with genuine intuition that spelled success. Joseph Santley won a triumph by his excessive clever performance of Tony the Mexican lover, and it was on him and Miss Sinnott that the applause honors were showered. George Allison with a fine, easy stage presence, gave a strong and convincing portrayal of the hero, Lieutenant Denton, that added to his popularity which is steadily gaining. Gene Wheatley was charming and effective in the rather ungrateful role of the colonel's wife. James H. Huntley was seen to excellent advantage as Canby, as was Jesse Brink as Mrs. Canby. Erville Alderson, who stepped into the part of Colonel Bonham at the eleventh hour when Leslie Kenyon became indisposed, deserves sincere praise. John Manrice Sullivan as Dr. Fenton and Katherine Marner as the school teacher, both of Indianapolis, added their share to the success of the play. Frederick Burt as Captain Hodgman, Chester Beach as Sergeant Keller, and Louise Gerard as Lena appeared to good advantage. Opening night, 19, was Shriners' Night, when a large audience of Shriners and their families shouted their approval and demanded numerous curtain calls. Attendance continued big throughout the week. Wildfire 20-24.

Last week, 12-17, The Great John Ganton, never seen here before, was notable chiefly for the admirable and brilliant acting of George Allison in the title role, by far the best piece of acting in the entire production. Frederick Burt gave a skillful portrayal of Larry Delaney. James H. Huntley as the secretary, Joseph Santley as Will Ganton, Gene Wheatley as May Keating, and Louise Gerard as Mrs. Jack Willton handled the other leading roles with success. Loman H. Huntley travel pictures are in their second week at the Park, with a third week to come. Business continues good.

The pictures of the big 500-mile race at English's 12-17. The pictures, which are exceptionally clear and are a good reproduction of the big event, were made doubly interesting by the explanatory talk given by Mr. Renharter, who writes motor news for the "Morning Star." PEARL KIRKWOOD.

**GOSHEN.**—UNDER CANVAS: The Hageneck-Wallace Circus 14, for the first time since

Wallace was in Goshen in 1893, under the name of Cook and Whitby, and B. E. Wallace's initial visit in 1899; afternoon business was good, but the night attendance was cut by wet and cold weather; both performances gave fine satisfaction. ROGER'S BAND PARK: Maseppa Carnival co. had very poor week 12-17, on account of continued rainy and cold weather.

**MUNCIE.**—STAR (Ray Andrews): The Four Casting Campbells, Billy Falls, Andy Rankin, and Dunbar and Turner, 19-25. LYRIC AIR-DOME (G. D. Williston): Motion pictures and songs 19-25.

**VINCENNES.**—UNDER CANVAS: Harris-Parkinson Stock co. 19-24; good business.

## IOWA.

### DES MOINES.

Novel Entertainment at Ingersoll Park—The Airdome Well Patronized.

The Broncho Busters, presented by Arizona Joe and co., constituted the feature act 18-25 at Ingersoll Park. Adele von Ohl, the Wyoming horsewoman, and her high school broncho "Dittmar" formed the main part of the performance. It proved to be one of the biggest indoor novelties ever staged at this amusement park. Other numbers on the bill were: The Basque Quartette, Wood's Musical Trio, Phil and Nettie Peters, and La Grecia and Northward.

Large audiences continued to patronize the Airdome. In response to a request for a farce, Manager Vance put on The Whole Damn Family for the first half of the week. On Thursday evening The Red Circle was the offering. Friday was amateur night for the vaudeville numbers.

At the Majestic one of the best attractions for the Summer season came 18 in C. G. D. Jack Irwin, who was the wireless operator on the airship "America" on which Walter Wellman tried to cross the Atlantic. The bill beginning 22 was headed by Gardner Vincent and co. in a fantasy, Winning a Queen.

**DUBUQUE.**—GRAND (W. L. Bradley): Dark. AIR-DOME (Jake Rosenthal): Harvey Stock co. in Queen of the Newbrows 12-14 and Van the Virginian 15-17 did excellent business. Same co. 18-21 in The Fatal Scare, 22-24 in The Dope Fiend. Wednesday and Saturday matinees of same co. at Majestic. UNION PARK (Jake Rosenthal): Nine Nansens 12-17 drew good audiences. Anna Woodward, Hufford and Olliam, Ross and Severs, and the Musical Fredericks 19-24.

**MARSHALLTOWN.**—NEW ODEON (J. Rachford): Fair performances 11-16; pleased fair houses. COLONIAL (G. Walter Thompson): Excellent performances were enjoyed by good houses 11-16. ITEM: New Odeon closed 16 for the Summer.

**RED OAK.**—COMET (L. Pressman): Vaudeville and pictures 12-17; good bills and business. UNDER CANVAS: Miller Brothers' Carnival 26-31.

## KANSAS.

**FORT SCOTT.**—AIR-DOME (Harry C. Ernich): The James and Ward Sisters co. presented The Red Dancer. Under the Old Oak. The Man. The Whole Damn Family. The Peacemaker, and A Runaway Match week ending 16; very good, specialities fair; good business. Whirly Dramatic co. 19-24.

**WINFIELD.**—AIR-DOME (G. G. Gary): The Wolford Stock co. 12-19 pleased good houses. Ferguson Stock co. 19-20.

## KENTUCKY.

**MAYFIELD.**—UNIQUE (T. L. McNutt): Dark week of 10. DIXIE (Harry Evans): Jenice and Press, 15-17. PRINCESS (M. Himmelfeld): Leroy and LeRette and Tany Galloway 15-17. ITEM: The West Kentucky Fair Association will hold a two days' celebration July 7, 8; horse racing, free attractions, etc.

## LOUISIANA.

**DONALDSONVILLE.**—GONDRA (William F. Nolan): Motion pictures 10-17; good business; pleased. Regular weekly drawing and awarding of prize of \$5 in gold 14. Vitagraph film, The Tale of Two Cities, in three reels, 15; excellent photoplay; pleased big house. HAPPY HOUR (Trenagany and Boston): Opened for business 10 to capacity; pleased. Bill for week consisted of motion pictures and Ora Dalferes in illustrated songs. Edison's famous Aida 12, supplemented by orchestral accompaniment; well patronized; gave satisfaction. Regular weekly drawing and awarding of prize 15. ITEM: Donaldsonville Lodge, No. 1153, B. P. O. Elks, appropriately observed Flag Day, 14, with public ceremonies held in the Mohawk Club rooms.

## MAINE.

**PORTLAND.**—KRITHE'S (J. E. Moore): The Lottery Man 19-24 played to large business. While all the roles were presented with the finish for which the stock co. is noted, the particular hit was the characterization by Blanche Frederici of the elderly maiden lady. The part of Miss Parson was played by Max Anderson, of the original cast. She became a favorite from the start. The Mills of the Gods 26-27. This week marks the close of the engagement of the leading woman, Lola Downlin. She has made hosts of friends during her long star, and she will be missed by all the regular patrons. Also Margaret Keller leaves this week. GEM THEATRE, PEAK ISLAND: Opens 24 in the musical comedy, The Green Bird. Manager Goding has engaged a strong co. and musical comedy will be the attraction. The co. consists of Max Kilgore, Eunice Young, Goldie Redding, Leighton Meehan, Al. Latham, Tom Barry, Karl Redding, George V. C. Lord, stage director; Harry Chase, musical director, and a strong chorus, pony ballet, and orchestra.

—CAPE COTTAGE THEATRE (E. V. Phelan): Opens 24 in The Girl Question. RIVINGTON PARK THEATRE: Opens 26 in Matt Ott's musical comedy, The Aero Girl.

**BANGOR.**—ITEM: The Bijou closed 17 and is being enlarged to a seating capacity of 1,500, and the stage will be large enough to put on any attraction. Will reopen some time in September.

**BRUNSWICK.**—TOWN HALL (H. J. Given): B. H. S. concert 15 (local); excellent; S. R. O. St. John's School concert 17 (local); packed house; fine.

## MARYLAND.

### BALTIMORE.

Final Week of the Aborn Company—Madame Bernhardt's Enthusiastic Reception.

BALTIMORE, Md., June 28.—For the final week of their engagement at Ford's the Aborn Opera co. have chosen three of the most popular works of the Italian school. The operas chosen being Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci, which will occupy the first part of the week, and Verdi's Rigoletto, which will be sung at the remaining performances. The co. were most happy in their selection of the above works, as it is doubtful if a more pleasing and thoroughly satisfactory combination could have been offered by them to close the season. The co. has done so many things well, that it is rather difficult to decide just where to place the double bill, which comprised the performance on Monday night; suffice it to say that altogether it deserved to take rank as one of the most pleasing performances of the whole season. It has been some time since the Mascagni work has been sung here, although Pagliacci is quite well known to local music lovers, having been frequently sung by the Metropolitan co. during their several engagements in this city. The audience on Monday night was, if possible, a trifle larger than those seen in attendance at some of the other operas, although the houses have invariably been crowded at all performances, and enthusiasm running at a high pitch. The artists singing this week include Regina Vicarini and Edith Helena, Henri Barron, Domenico Russo, Leonid Samoiloff, Harry Lockstone, William G. Stewart, and William Schuster, alternating in the three operas. The Violetta of Edith Helena in Verdi's La Traviata last week served to bring forth unstinted praise from both press and public. Her singing of this role was by all odds the best she has ever done in this city, and the enthusiasm of the audiences was remarkable, there being as many as eight and ten curtain calls.

Madame Bernhardt's engagement at the Academy of Music 17 was quite successful, although the audience was not as large as had been expected, due no doubt to the fact that a large per cent. of that part of the theatregoing public who may be looked upon to fill the higher priced seats, have either sailed for Europe or closed their town houses. The audience more than made up in enthusiasm what they lacked in numbers.

The management of the Academy closed their vaudeville season 16, and the house is being used by local colleges for commencement exercises this week. On June 26 it will reopen again for a Summer season of indefinite length, offering World's Travel pictures.

I. BARTON KREIB.

**FREDERICK.**—NEW CITY OPERA HOUSE (Pearce and Scheck): The Rose of Plymouth Town 7 (Woman's College); good, to good business. The Italian singers, the Gaudinella Band, 12-17. UNDER CANVAS: Forenaugh-Belle Brothers' Circus 15 pleased two big audiences.

## MASSACHUSETTS.

**NEW BEDFORD.**—THEATRE (William B. Cross): Marlowe, Plunkett and co., Lovett and Falls, Adella Sears 19-21, Lockhart and Webb, Steiner, Thomas Trio, George Lander, and pictures 22-24; big business. HATHAWAY'S (John M. Hathaway, res. mar.): The Lester Lohrman co. in The Mummy and the Humming Bird 19-24 to capacity. The Lord Lumby of Lester Lohrman is a play played. The part gives scope for the exquisite style of this accomplished master of portraiture. Reginald Mason reveals in the imperturbably polite and daintily dissolute Signor D'Orelli. The blame man of pleasure is cleverly suggested both in appearance and manner. Joseph Crossman as Giuseppe is excellent. His acting is marked by a force and virility that are exceedingly impressive, the embodiment being all the more effective because it is in such direct contrast to his Babberly of last week. The other male parts are of only encephalic importance, but are depicted with excellent fidelity. Rose King as Lady Lumby plays the part quite without the superficial excess into which it might tempt an artist of less experience. She is not a gesticulating vehement, immoderate woman, but she plays the part admirably, giving in the earlier scenes a suggestion of the tragic possibilities of the part that later culminates in a powerful climax. Winona Shannon is delicately, tender and expressive as Ruth Thornton. Juli Neville admirably epitomizes the character of the servant Cummings in a few vivid strokes. Handsome dressing and good mounting contribute to the general success. When We Were Twenty-one 26-27. SAVOY (John W. Barry): Tommy Levine and co. in The Diamond Palaces, Anna Germaine, Billy Fay, Blanche Moxie, Madge

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the Springtime When the Birds Fly North

Again Simon visited his stock co. on its North-

ern trip, and reports a successful season.

## MINNESOTA.

## ST. PAUL.

Another Successful Production by the Neill

Stock Company—Otis Oliver Popular Here.

Six curtain calls at the close of the opening

performance of Mary Jane's Fa at the Metro-

politan 18-24 on a June afternoon, with the

thermometer somewhere up in the nineties, re-

cord another successful production for the Neill

company. James Neill has never been seen to better

advantage than in the role of that agreeable dis-

penser of flowery persiflage, Hiram Perkins. In

the difficult part of Portia Perkins, Edythe Chan-

man was splendid; in fact, one could not im-

agine the role in better hands. With an excel-

lent make-up, James T. Galloway scored as the

disagreeable Joel Shubert. Emmett Shackelford

as Link Watkins and John Maher as Eugene

Merryfield provoked much merriment. Alice Lin-

dahl as Ivy Wilcox, Edith Luckett as Lucille

Perkins, Alice Lilla as Mary Jane, Ina Gold-

smith as Miss Faxon, William David as Claude

Whitcomb, Fred Wallace as Amos Whipple,

Walter Connolly as Star Skinner and Rowland

Lee as Lowell Green were all very much in

evidence. The Heir to the Hoohah 25-July 1.

A Jewish performance. The Fall of Jerusalem,

held the stage at the Shubert 18. Dark 18-23.

The sensational melodrama The King of Ar-

izona closed the six weeks stock season of the

Lewis-Oliver Players at the Grand 18. Otis L.

Oliver, a St. Paul boy, has greatly helped the

season by his pleasing personality and clean-cut

impersonations. The house remains closed until

late in August.

On the bill at the Empress 18-24 were the

Hoyt-Lessig co. in The District Attorney, Maxi-

mo, Noodles Fagan, Phina, Allie Hassan, and

Kassman's Lady Cyclists.

The Bens people, owners of the Shubert, deny

a rumor current to the effect that the Shuberts

had leased the house to the Eastern burlesque

wheel.

The Barnum and Bailey Circus is scheduled to

appear here 25.

The Norwegian Lutheran Choral Union sang

at the Auditorium 18.

During the closing exercises of St. Thomas'

College, at the Shubert recently, the one-act

play The Little Father of the Wilderness was

presented.

The Lewis-Oliver Players will shortly open an

engagement at Columbus O.

## JOSEPH J. PFISTER.

## MINNEAPOLIS.

The Aviator Will Presented at the Shubert—

Preparations for Great Civic Fete.

After a week of Oscar Wilde, the Lee Baker

Stock co. at the Shubert turned to farce 18-24

with The Aviator, which was not seen here last

season. The role of the author gave Bert Wal-

ter plenty of opportunity for comedy, while

Lee Baker, Edith Evelyn, George Baldwin, Cor-

bett Morris, Frances McLeod, Katherine Drew,

Louise Farnum, Ida O'Day, Frank Priest, Burke

Clarke, J. B. Amory, Malcolm Owen, and the

others filled in the other roles. Southern

and Northern came 25-26 with Macbeth. Taming

of the Shrew, and Romeo and Juliet, while the

stock co. will take a three days' vacation, con-

tinuing The Aviator throughout the remainder

of the week. Whose Baby Is It? July 2-7.

At the Blou the closing week of the Klumt

and Gauszlo comedies, 18-24, was devoted to No

Mother to Guide Her, with Jan Hampton as

the wail. Others who added to the success of

the performance were George Kennedy, Richard-

son Cotton, George Hays, and Raymond Paine.

At the Gayety the old Weber-Fields Hurly

Burly was the attraction with Leola Lacey, Sam

Sidman, Abe Bernhardt, Sam Healy, Eugene Mc-

Gregory, Nona Malli, and Ella Wilson in the

principal roles. Holty Tolly will follow.

Russell and Smith's Minstrels headed the bill

at the Unique.

The city is preparing for the civic celebra-

tion fete which will be held July 2-7. There

will be a naval pageant on Lake Calhoun in

connection with the "Linking-of-the-Lakes"

ceremony and an historical pageant in Loring

Park on the last three nights of the celebration.

Lee Baker, who was with the New Theatre co.

for two seasons and who at present is at the

head of his own stock co. at the Shubert The-

atre in Minneapolis, has been engaged by Wagen-

hals and Kemmer for the principal role in the

new play by Edward Sheldon, which will be

produced at the Astor Theatre in New York in

October. Mr. Baker, who has been one of the

most popular stock actors and who won decided

recognition for his work with the New Theatre

co. was chosen by Mr. Sheldon as the player

tion pictures 19-24: big crowds delighted.—

LINCOLN PARK (I. W. Phelps): Lincoln Park

Dramatic co. will open the season 25-July 1 in

Milton Noble, from 18 to 20. The co. in-

cludes W. M. Henry, Nellie Gill, G. Vaughan

Brooks, Dan Malloy, Hazel Corinne, Joe Thayer,

Elizabeth Fox, Maxwell Driscoll, and Martha

Owen.—ITEMS: The Loneragan Stock co. will

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and Elliott, Biglow and Campbell, Sam Rowley, Three Laytons, and Jupiter Brothers, all winning applause.

Electric Park is drawing bigger crowds than ever this summer, and the big bathing pool is proving the most popular of the many amusements the park has to offer. More than a thousand bathers can be accommodated at one time, and the hot water sends them out in droves, mornings, afternoons and evenings. Don Phillips and his band began their final week 18, playing to large crowds. Ferullo is announced for an extended engagement, beginning 25. Vandeville in the German Village was popular, as usual, with acts by Masloff Troupe of Danvers, Romano Brothers, Donita, Larkins and Burns, Florence Arnold, and M. Herbert, all pleasing.

The vaudeville bill in the theatre at Forest Park 18-24 was one of the features of the week at that resort, drawing good crowds nightly. La Belle Florence, the Curilla Brothers, and Egypt and her Royal Entertainers were favorites on the bill. The swimming pool is another popular feature of the park's many attractions. St. Bernard's Band continues to please.

Fairmount Park had another balloon race 18, which was the feature event of the day. Lee Platt won the race from Cliff Brizm, with an ascension of 2,900 feet. The vaudeville bill contained Billie McRobie, Maud Shirley, Bonworth and Otto, and the Murray all finding favor. D. KERRY CAMPBELL.

**MEXICO.—AIRDOME (L. E. Anthony):** The National Stock co. 12-17 pleased good business. The Knickerbocker Stock co. 18-24. ITEM: Manager A. R. Waterman, whose lease on the Ferris Grand Opera House expires July 1, has sold the local Airdome to L. E. Anthony, at this city for \$5,000, so that he could devote his entire time to complete arrangements for the erection of a new theatre which he intends to build. The Airdome is booked for the entire season and is on a circuit with Moberly and Columbia.

**ST. JOSEPH.—AIRDOME (C. U. Philey):** The Thomas Players in *Swing the Wind* 11-17 gave their most successful presentation so far this season; the co. were most congenially cast and Mr. Thomas was especially deserving of mention; business good. Same co. will present *The Squaw Man* 18-24.

**JEFFERSON CITY.—AIRDOME (W. J. Edwards):** Nickerson co. 12-17 pleased large audiences. Plays: *The Stoic*, *Birthright*, *The Girl of the Hills*, *Love's Cure*, *Senator Dixon*, *Forget-Me-Not*, *Snowball*. Tolson co. 18-24.

**BLOOMINGTON.—PLEASURE DOME (S. T. Stephens):** Pictures 11-17 pleased excellent business. ITEM: Manager Stevens has secured control of the Airdome.

**COLUMBUS.—UNDER CANVAS: W. I. Swain 12-17: big business.**

## MONTANA.

**BUTTE.—BROADWAY (James K. Heelt):** Max Dill in *Lonesome Town* 20. Moberly and Mariette 22. Max Robinson July 9. Mrs. Fiske in Mrs. Humphreys-Leigh 27. MAJESTIC (William J. Swartz): Edouard Jones and associates played in Father, the Berens, Bob Watson and Edward Dwyer, Makarenko Trio, Robinson and La Favor, and Majestic 17-23. Markie Brothers, Probst, Hanson and Blum, Brown and Cooper, Bud Snyder, Homer Miles, and Majestic 24-30.

## NEBRASKA.

**LINCOLN.—OLIVER (F. O. Schurz):** Vandeville and pictures 18-24: good business and attractions. LYRIC (L. M. Gannon): Photo plays drawing fair business. ITEM: The Airdome opened for summer season 18 with vaudeville attractions, including Madge Maitland, Pascetti, Cataldo and Curtis, and Gordon Lint: very good business.

**Kearney.—AIRDOME:** Loraine-Keene Stock co. 12-17: good co. and satisfaction.

**UNDER CANVAS:** Nat Helms's Carnival co. 18-24: drawing well.

## NEW HAMPSHIRE.

**PORTSMOUTH.—THEATRE (F. W. Hartford):** Pictures and vaudeville which included Frank Masterson, novelty act; Doraine Sisters, singing and dancing, and Florence Brown, ballad singer, closed week of 12-17 to good business. Allen and Ford, singing and dancing; Emily and Cheviere musical comedians; Florence Brown, and the usual pictures to good attendance first half of week 18-24.

## NEW JERSEY.

### NEWARK.

Mabel Brownell and Clifford Stark Made Lasting Impression—New Members for Aborn Company

The Coorse Payton Stock co. presented The Great Divide at the Newark Theatre 18-24 to the usual packed houses. In no other production staged by this co. here this season has so palpable an atmosphere of life and its surroundings been created as in this offering. All the characters were finely played, and scenic artist and stage-manager Hedron have co-operated to secure results that were satisfying. Mabel Brownell and Clifford Stark were at their best, both making a splendid impression. Others in the cast were: Jessie McAllister, Lizzie Goode, Edward Farrell, Harry Roche, Raymond Capp, Ben Wilson, Eugene Fraser, Frank Payton, T. V. Hedron, Donald Harold, S. K. Field, and Clifford Jones.

The Aborn Opera co. began a series of George M. Cohan's musical plays, by presenting Little Johnny Jones at the Olympic Park 18-24. With the exception of Robert Lett, most of the principals in the cast were newcomers to the Park. Mr. Lett received a hearty welcome; others were Charles Brown, Frank Burbeck, Dan Moyley,

Olsen von Hatzfeldt, Florence Morrison, Ada Gifford. All the minor roles were well filled, and the play ran very smoothly.

Eva Taylor heads the list at Proctor's. Others were: Genevieve Warner, Little Lord Robert, Nina Nestor and co., the Van Der Koor, Belle Baker, and the Four Bragons.

GEORGE S. APPLGATE.

### JERSEY CITY.

Whitaker Stock Company Made Big Hit—Aborn Opera Company Getting the Money.

Raymond Whitaker Stock co. made an instantaneous hit at the Orpheum Theatre 18-24 and gave a fine rendition of *Lena Rivers*. Florence Hill, the popular sobriety of the Spooner co., returned to play the name part, and she again duplicated her ability as a comedienne and as an emotional actress. She blended both extremes perfectly and more than ever cemented her firm hold upon the clientele of this popular house. Her curtain calls were well deserved. Mr. Whitaker as the sentimental lover was excellent, although he had little to do. Robert Webb Lawrence as Joel was fine and his unctuous humor was well received. Julia Varney as Girany Nicks, Laura Stone as Nancy, Thomas Morrison as Livingston, and Della Hardy as Caroline were very capable. Nell Barrett as the villain, Graham, scored his usual hit, and his wife says he is becoming a heavy man for fair. He has the whole neighborhood aroused when he rehearses and his better half takes his with him. E. A. Brown as the old darker, Bastian, has a line all his own. Margaret Pitt, the leading woman, plays the part of Mrs. Graham, a grand dame, and she is perfect. The staging was perfect. The *Lost Trail* 28-July 1.

The business of the Orpheum Theatre took a big jump 18-24, and a stage reception was held after the matinee 23. Many ladies took advantage of the chance to meet their favorites on the stage after the matinee.

Jacob Brunner, the handsome orchestra leader at the Orpheum Theatre, is playing Cavalier Rusticana as a violin solo between the acts of *Lena Rivers*, and he receives well deserved encores.

Edna May Spooner has closed her season of forty-three weeks, and with her mother, Mary Gibbs Spooner, goes on West Coast, where they have business interests. They will then join Charles Blaney and Cecil Spooner Blaney at their summer home, where they will remain until the regular opening, Sept. 4.

The local fire department, after the nickel-ette men got hot. The booths must be thoroughly fireproof and operators must be twenty-one years of age.

Selene Johnson, leading woman of The Fourth Estate co., and a resident of this city, called for Paris 20.

The Aborn Opera co. at Painesades Park is a strong attraction, where the business is immense. Robin Hood was presented in a complete manner 18-25, and the work was delightfully interpreted by John R. Phillips as Robin, Philip Brannan as the Sheriff, George Taylor as Little John, Blanche Morrison as Maid Marian, Fritz Von Busing as Alan-a-Dale, George Frothingham as Friar Tuck, Charles Gallagher as Will Scarlett, Harry Hale as Guy, Tillie Sallinger as Dame Durdan, and Sabery D'Ossell as Anabel. The chorus is splendidly balanced and the stage settings and costumes are worthy in every way.

Manager Frank E. Henderson, of the Majestic Theatre and Academy of Music, will play golf on the Fox Hill links at Deal, N. J., for the next few days. He will have as his companion his assistant manager and press representative, Cary McAdow.

A benefit for the attaches of the Orpheum Theatre is on the carpet.

WALTER C. SMITH.

**PATERSON.—LYCEUM (F. J. Gilbert):** Opened a summer season 18 with The Robert Gleckner Stock co. and The Lottery Men, and drew fine houses all week. Mr. Gleckner, who was formerly leading man with the Opera House Players, demonstrated his popularity in a marked manner, and was accorded a hearty reception. Monday evening he was almost covered in a shower of floral offerings, and had to respond to repeated calls, with a speech in which he gracefully thanked his patrons for their kind reception. The play was finely presented and well mounted, due to the stage direction of Fred Loomis. The following comprise his co.: Harry Le Motte, Joseph McCoy, George Manning, Edythe Ketchum, Louise Crolius, Adelyn Bushnell, Juanita Owen, and Lucy Milliken. Adelyn Bushnell as Lizzie made a distinct hit, and Mr. Gleckner's efforts compared very favorably with Cyril Scott in the original production. This clever co. of stage folks about to continue to crowd this popular playhouse for the balance of the summer. Next week they offer *When We Were Twenty-one*. The co. is under the management of the genial Dave Hennessy, a well-known Elk, and the members turned out in motley numbers on Elks' night 19.—**OPERA HOUSE (James J. Goetz):** Offered the players in *Girls 18-24* to fair houses.—**MAJESTIC (W. H. Walsh):** Continues to offer vaude to the usual good patronage.

**BRIDGETON.—CRITERION (Ed. B. Moore):** A finely acted, well staged production of *Queen of the Fair* in Fall was presented here by the Bridgeton Athletic Association players 14. Mrs. William G. Woerts gave an interesting, well conceived performance of Emma Brooks. Mrs. Woerts has appeared in many theatrical performances, but never to better advantage. J. Orden Lummis, a prominent young lawyer, was excellent as Joe Brooks. E. Walt Richman scored emphatically as Captain Williams. Frank Mulford as Jimmie Smith deserves special mention. Other small parts were cleverly acted by Ada Miller, Jennie Kent, and Gladys Mires. Much credit is due Harry E. Pine, late with a Romance of the Underworld sketch in vaudeville, who staged the production. Music by the B. A. O. Orchestra. Mrs. Avery, with Carlotta Nilsson and Charles J. Ross, 23.

**TRENTON.—TAYLOR OPERA HOUSE:** Louis Leon Hall presented The Lion and the Moses 18-24 to packed houses. Minna Phillips and Gordon Mendelssohn joined the co., and very warmly received. Others in the cast were: Maurice Franklin, Albert O. Warburg, H. La Coste, John Hall, James Morey, Frank La Pierre, Virginia Wilson, Josephine Fox, Nina Turner, Beverly Wicks, Doris Kent, Marza Lee, and Louise Kellar. The entire cast scored. John Dilson and Grant Erwin are not in the cast. Forty-five Minutes from Broadway 26.

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**UNION HILL.—HUDSON:** The Battle 18-25 pleased immense business. Willard Blackmore as Haggleton was fine. Homer Miles as Moran, the labor union man, was a hit, and Elsie Esmond as Margaret Lawrence was charming. All the other parts were in competent hands. Mrs. Danes Defense 20-July 2, with the return of Jane Cowl as leading woman.

## NEW YORK.

### BUFFALO.

Big Business Continued Throughout the Week at All Houses.

The Anson-Gillmore Players presented *If I Were King* at the Teck 18-24 to large audiences. The College Widow attracted crowded houses to the Star 18-24, and this delightful comedy was ably presented by Jessie Bonstelle and Associate Players.

At Shea's 18-24: Maud Lambert, Wilfred Clarke and co., Burns and Fulton co., Jarow, Rison City Four, Hill, Cherry and Hill, William and Warner, Marxellies, Kinetograph. Famous Fire Aerial Nelsomitis were the headliner at Carnival Court 18-24.

P. T. O'CONNOR.

**ELMIRA.—BORICK'S (George Lyding):** The Manhattan Opera co. in *The Wizard of the Nile* created a most favorable impression 18-24. Jack Henderson was happily cast as Kibboosh, and did his best comedy work of the season. Winifred Florence was a captivating Cleopatra and Rose Murray a capable Ahdron. Elsie Lerch won favor as Simoons, and Gilbert Clayton, Charles Fulton, Frederick L. Hudd, and Margaret Richards helmed in the good work. George Lyding's orchestral direction continued a feature. The Pretty Persian 20-July 1.—**MAJESTIC (G. H. Ven Demark):** Spencer and Williams, the Osaka Japanese Troupe, the L'Aiglon, and Morrissey and Powers 18-24: large and well-pleased houses.—**MOBART (G. W. Middleton):** Manager Middleton is following his season of stock with a supplementary season of pictures with daily changes that are attracting excellent houses.—**ITEMS:** The Corning branch of the Elmira, Corning, and Waverly Railroad is to be opened within a month, greatly adding to Elmira's theatres-going population.—Frank E. Trapp is ably filling the position of press representative of Borick's Theatre.—Schweppe Brothers announce that their new theatre will be ready for opening Labor Day.

J. MAXWELL BERRIS.

**ROCHESTER.—BAKER (F. G. Parry):** Jacob Adler and his co. from the Thalia Theatre gave two performances 18: *The Girl from the West* and *Elise Ben Arzo* were given to large houses. The Holden Stock co. opened their season in Thorns and Orange Blossoms 12-17: John Lane Connor and Margaret Neville in the leading roles gave clever performances, while Frank E. Dae in the comedy role was excellent; good business. *A Girl of the Streets* 18-24: well staged. Miss Neville as Kit made the most of her scenes. Mr. Holden was an excellent villain. Miss George and Mr. Dae won favor with

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the audiences. The minor roles were all well played. Wife in Name Only 26-July 1.

E. G. ZIMMER.

**SYRACUSE.—EMPIRE (F. Gare):** Henry Arthur Jones' strong play, *The Hypocrites*, was put on 18-24 and attracted big houses. Florence Edny and Charles Stanly as Mrs. and Mr. Wilmore, respectively, carry the burden of the piece with ease. Ralph Locke, Albert Latscha, Ernest Joy, and Miss Van Buren were happily cast. Arizona 26-July 1.—**VALLEY (P. J. Honold):** Sergeant Kitty was well presented to good-sized audiences 18-24. Florence Bother in the title part made a hit, and Harry Gribbon, Dan Marble, and Mabel Charlebois were exuberantly funny in the comedy roles. Pinafire 24-July 1.

E. A. BRIDGMAN.

**SARATOGA SPRINGS.—BROADWAY (M. B. Hassel):** Commencement 20: overflowing house of delighted witnesses. King of Tramps July 19.—**PONTIAC (J. O. Graul):** Week 18-22: Rose and Stewart, song and dance; Will S. Beecher, comedian; Marshall and Renshaw, musical act; Edward Piel and Etta Raynor, singers; Jonathan, Hebrew comedian and cartoonist; Clara Raymond and Geraldine, singing and dancing; Loretta Moore, singing comedienne; Wood and Halpin, song and dance; Melrose and Louis, rapid fire talkers, and motion pictures gave good entertainment to fair-sized houses.—**ITEMS:** At the Armory Williams's College Musical Clubs gave a splendid concert to a large and greatly pleased audience.—Buffalo Bill made his farewell visit 17, and packed his tents at two performances.—Charles De Fleish, scenic artist, is doing great work at the Broadway, and when complete will be as fine as any stage in this vicinity.

**WATERTOWN.—LYRIC (Charles P. Gil-**

# STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED



more): The Gardner Family 12-17 well received; Gloria Fuller, petite and tuneful. **KENNY'S ORPHEUM** (Russell Fisher): The Kenney Stock co. 12-17; well balanced co.; played to poor business. **Knight Templars' State Convention** 16-24 and Buffalo Bill 25.—**ITEM**: John Robinson's Circus was blown down June 12 in Odenburg, but there were no casualties as the cyclone appeared just after the afternoon performance. **DON HOLBROOK.**

**MIDDLETOWN.**—**STRATTON** (O. S. Hathaway): Bradstock and Leighton, the Three Musical Britons and Viagraph 18-14. Gilmore and Castle, Hagen and Westcott, and Viagraph 18-17; good business; good performance. **MIDWAY PARK THEATRE** (D. O. McMonagle): Lambert Trio, Young Sisters, Billy Woodall, Marty, King of Comedy Jugglers, 12-17; light houses first half owing to rain, with attendance last half. Antoinette Sisters, character change artists; Brooks and Jeanette, singing duo; Lee's Marionettes, Ollie La Monde, comedienne, 19-24.—**UNDER CANVAS**: The Haaz Mighty RR. Shows 17.

**TROY.**—**PROCTOR'S GRISWOLD** (Guy Graves): Sprague and Dixon, Gus Campbell and co., the Itos, Hale Norcross and co., Tom Temple, Loney, Hagen and Westcott, and Viagraph 18-17; good business. **Harry Berresford**, and **Arden Sisters** 19-24; first-class performance and tip-top business.

**JAMESTOWN.**—**CLORON** (J. J. Waters): Carleton Opera co. 12-17 in Chimes of Normandy; good business; pleased. **Pinefore** 19-26; well presented to good business. **Fra Diavolo** 26-July 1.

**BINGHAMTON.**—**CASINO PARK** (J. P. E. Clark): Motion pictures 26-July 1.—**RODS PARK** (J. P. E. Clark): Carter's Troubadours 19-24 drew good business.

**HUDSON FALLS.**—**UNDER CANVAS**: The Mighty Haaz Shows 21; two performances; fair business; great satisfaction. **Barnum** and **Bailey** Aug. 19.

**PENN YAN.**—**UNDER CANVAS**: John Robinson's Circus 19; two performances; pleased large business.

**NEWBURGH.**—**ACADEMY** (Fred M. Taylor): Pictures and vaudeville 19-July 1; big house; pleasing entertainment.

**GLEN FALLS.**—**UNDER CANVAS**: John A. Sparks' Circus 19; two performances and excellent satisfaction.

**HERKIMER.**—**UNDER CANVAS**: John Robinson's Circus 15 pleased good attendance. **Welsh Brothers' Circus** July 16.

## OHIO.

### CINCINNATI.

**Sophie Brandt and Harrison Brock**—Band Proved Popular at Chester Park.

Very little of importance occurred during week 18-24. **Harrison Brockbank** and **Sophie Brandt** in the leading roles of *The Gay Musician* taxed the capacity of the Chester Park Opera House. The chorus sang and danced cleverly. The vaudeville and other attractions drew well all week.

The Turners had their annual outing at Coney Island 18. The Right of Age was the feature film at the Lyric 18-21 and pleased. The Trip Around the World with the Atlantic Fleet, which has been at the Columbia for the last month, drew well during week 18-24, with Lecturer Matthews describing the views.

J. WESLEY CAMPBELL.

**URBANA.**—**CLIFFORD** (Edward Clifford): The Saturday pictures continue to good business. At the conclusion of the county schools commencement, Manager Clifford gave a special performance, complimentary to the two hundred graduates.—**LYRIC** (Mrs. Robert Aglier): **WONDERLAND** (Harry Glick): **ORPHEUM** (Holding and Relfinder): Picture houses and good business.—**ITEMS**: Dan Robinson's Circus 14 drew two big houses.—John Compton, with the Robinson Circus, is an Urbana boy and met many of his old boyhood day friends.—The John Robinson Ten Big Shows July 18.—Manager Edward Clifford and wife, musical director of the Clifford Theatre; Treasurer Clarence Shryver and wife, have gone to New York to spend a couple of weeks with their father, Billy N. Clifford.—Perry Hance, business-manager of the Billy Clifford co., has resigned his position as clerk at the Douglass Inn.

WILLIAM H. MCGOWN.

**SPRINGFIELD.**—**FAIRBANKS** (Sun Amusement Co.): **Elise Stirk**, Thompson and Carter, and Joseph B. Kettler and co. 19-24; drew well. **Varin and Varin** and **Billy Chase** 26-July 1.—**SPRING GROVE CASINO** (W. F. Davis): **Manhattan Stock** co. in College Chums 18-24; cast included R. F. Duffy, Marie Romerill, Dorothy Le Roy, Florence Long, Dolly Hawkins, Ella Warner Davis, Lillian Duncan, Bobby Robinson, Hazel Case, Pluffy Durand, and Alice Jackson. The Belle of Boston 25-July 1.

**BELLEFONTAINE.**—**THEATRE** (C. V. Smith): Pictures to large and pleased audiences every night. The Japanese Girl (home talent) 26.—**ROYAL** (Frank Butler): Pictures every night and Saturday afternoons. The Fall of Troy drew immense and well-pleased houses 19. The Royal Trio pleased.—**PARIS** (John Neer): Pictures drawing well every evening and Saturday matinee.—**UNDER CANVAS**: John Robinson's Circus July 11.

**NAPOLEON.**—**PRISCILLA** (Barton and Castle): Motion pictures and vaudeville 10-17; record business.—**ITEM**: The Lyric closed 18; poor business.

## OKLAHOMA.

**BARTLESVILLE.**—**YALE ROOF-GARDEN** (G. A. Jackson): **Pennington** New Comedy co. 12-17; fair co.; poor business. **Plays**: Girl from Oklahoma, Casey Jones, Divorce, No Mother to Guide Her, De Guerre-Rosa co. 19-26.—**OKLA AIRDOME** (John Flynn): Motion pictures and vaudeville 12-17; good business all week. **Suence Theatre** 18-19.

**GUTHRIE.**—**CRYSTAL AIRDOME** (Will Brooks): Lockwood and Burton Stock co. 17-24; good co. and well filled houses.

## OREGON.

### PORTLAND.

**Season Drawing to a Close**—Baker Stock Company Disbands for Summer.

Albert Chevalier is billed for the Hellig 17, 18, with John Drew to follow in Smith 19-21.

The stock season at the Baker Theatre ended 17 with John Rainolds in *A Parisian Romance*. Mr. Rainolds did excellent work in his portrayal of the one big acting role in the play, that of Baron Chevalier, and received many curtain calls after the banquet scene wherein the old rose died. Frank Denithorne played well the role of Henry de Targy, and Muriel Hope as Marcelle was charming. Fay Bainter was delightful in the role of the Baron's wife. The part of Rosa Gervin was ably depicted by Brenda Fowler. The rest of the cast was good, and the production was excellently staged. The co. will disband for the Summer.

For the hot months the big playhouse will devote to high-class vaudeville and photo plays. Continuous performances being given afternoon and evening. Manager Baker's plans for next season have not as yet been announced.

JOHN F. LOGAN.

## PENNSYLVANIA.

### PHILADELPHIA.

**Most Theatrical Folks Now Taking the Rest Cure**—Carolyn Gates Given Hearty Reception.

**PHILADELPHIA, June 27.**—Although a number of the theatres reopened the past week, it was not because Philadelphia was fortunate enough to get any new plays, but the stages had other actors on them. These dramas, which some rudely call farces, are called commencements and class days, and the participants are this season's batch of high school graduates. The invaluable piece of parchment, representing four years of hard work, were handed to many hundreds of bright boys and girls, and the applause at each presentation would have made one outside of the theatre believe a Broadway hit was being produced here.

Really, the theatrical season is dead in Philadelphia at the present time, or should I say like the natives, slumbering. Most of the managers, many of the actor folk and numberless producers have taken the train to the Quaker City seashore suburb, Atlantic City. Amid the ocean breezes, and other breezier articles, new plays are being rounded into shape in the local theatres, managers are deciding who shall have the leading roles next season, and those who should be most interested in all of the proceedings are happily enjoying a needed respite from the hard and tiring work of the past nine months.

Motion films and vaudeville are the chief attractions in town now, and these houses are doing an excellent business for June.

The Theodore Thomas Orchestra of Chicago is playing at Willow Grove in its final week. At the Chestnut Street Theatre last week a crowded house witnessed the return of old stock favorites in *Monieus Boncaire*. William Ingersoll was given such a warm reception that he was compelled to make a speech. Carolyn Gates, the new leading woman, and other recent additions to the force also came in for hearty personal greetings. Arizona was given this week, and another new face was that of E. M. Kimball.

Keith's had a good Summer bill last week, which played to capacity houses. It included Frank Tinney, Lillian Herlein, J. Warren Keane, Grace White, the Five Sultans, Maud Earl, John Romano, Charles Dillingham, and Anna Lawrence, and Ernest Panter and co. Manager Harry Jordan has arranged a splendid Philadelphia "Old Home" week, to be held some time next month.

The William Penn closes for the Summer this week, with a very entertaining repertory bill.

J. SOLES COHEN, JR.

## PITTSBURGH.

**Davis Stock Company in Mrs. Temple's Telegram**—Attractions at the Hippodrome.

**PITTSBURGH, June 27.**—Mrs. Temple's Telegram is being played by the Harry Davis Stock company at the Grand Theatre. Last week's performances of Dorothy Vernon of Haddon Hall proved that this play was not suitable to the co. The Hippodrome, at Forbes Field, offers another lengthy and varied programme this, its second week, as follows: Lucille Mulhall and co. *Chattering Chatter*, the current life of the plains; Eight Berlin Madcaps—Bouding Gordons, Burt Melrose, Four Sensational Olivers, Dennis Brothers, Barthold's Birds, Roscoe Midgets, Wentworth, Vesta and Teddy, Paul Asard Trio, Karl Emmy's Pets, Four Grovins, Charles and James Stanley was excruciatingly funny and created much laughter. Sadie Radcliffe as Mrs. Wright made a very favorable impression. Minnie Stanley (here for this play only) as Lizzie Roberts was excruciatingly funny and created much laughter. Sadie Radcliffe as Mrs. Wright made a very favorable impression. Minnie Stanley (here for this play only) as Lizzie Roberts was excruciatingly funny and created much laughter.

This is the final week of Lyman H. Howe's Travel Festival at the Nixon, with a complete change of pictures offered.

The Dramatic company open with motion pictures, the subjects of which are changed weekly. Kenneywood and West View parks have their usual attractions, and are largely attended.

ALBERT S. L. HEWES.

**SCRANTON.**—**POLI** (J. H. Docking): The Lottery Man was given by the Poli Stock co. week of 19 to very good business. Severin De Deyn as Jack Wright scored another well merited triumph. The character film *Jim Jim* a glow. Lillian Bayer as Helene Heyer delighted the large audiences, and she and Mr. De Deyn were accorded numerous curtain calls. Mabelle Estelle, the new ingenue (her first appearance here) as Hedwig Jensen made a very favorable impression. James Stanley (here for this play only) as Lizzie Roberts was excruciatingly funny and created much laughter. Sadie Radcliffe as Mrs. Wright made a very favorable impression. Minnie Stanley (here for this play only) as Lizzie Roberts was excruciatingly funny and created much laughter.

**JOHNSTOWN.**—**MAJESTIC** (M. J. Bowie): The stock co. under the able management of Lawrence Marston, is making wonderful progress. Barbara Freitche is the bill 19-24, and doing splendidly. Marlon Barner, late of the Orpheum Players, Chestnut Street Opera House, Philadelphia, joined the co. this week as leading woman. The co. is now fully equipped and ready for earnest work.—**LUNA PARK** (John Hinkel): The stock co. is giving Hearts of the Blue Ridge 19-24 in a pleasing manner. Alma Aiken, character woman, joined the co. last week.—**UNDER CANVAS**: Ranch No. 101 did a big business 15 and pleased immensely.—**ITEM**: Monday evening Miss Barner, while at

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the top of a fifteen-foot ladder, to go on the balcony at the end of act one of *Barbara Freitche*, fell backward and cut her head. A wig saved her from possibly worse injury. She pluckily resumed her work without delaying the curtain.

**HARRISBURG.**—**MAJESTIC** (N. C. Mitchell): **ORPHEUM** (C. Floyd Hopkins): The Orpheum Players 19-24 to good business. The play, Mrs. Temple's Telegram, was given with all the vivacity that characterizes this co. in the production of the lighter drama; Hayden Stephenson and Blanch Shirley doing the leads, and the balance of the co. were equal to the demands of the several roles.—**PAXTANG PARK** (Felix C. Davis): The new pavilion was comfortably filled 19-24 to witness the stunts of a very good co. in vaudeville consisting of Gray's Marionettes, Pearl Hastings, singer; David Easton, character singer and impersonator; Tomlin, juggler; Quinn Brothers and Rosner, eccentric dancers and singers.

**LANCASTER.**—**FULTON OPERA HOUSE** (C. A. Yecker): Baby Zaida Robinson, Meyers and Perry, the Great Zenos, the Musical Kleis, and motion pictures 19-24; pleased large houses.—**ROCKY SPRINGS PARK THEATRE** (H. B. Grimball): **Y. M. C. A. Band** 18 gave two good concerts to large audiences. *Serenade*, hypnotist, July 3-5. *Burger's Fourth Regiment Band*, of this city, has been engaged to give a series of Sunday concerts here during the Summer.—**ITEMS**: Manager I. C. Mishler of Altoona, Pa., visited this city 17.—The noted traveler, William J. Fordney, delivered his illustrated lecture at the Elks' Clubhouse 18.

**WILLIAMSPORT.**—**VALLAMONT PAVILION** (W. H. Amer): Clara Turner Stock co. 19-24 in *Little Whirlwind* and *The Country Girl* to fair-sized and appreciative audiences. Miss Turner and Mr. Hammond have many warm friends here. All plays continue well staged.

**CHANDLERBURG.**—**ROSEDALE OPERA HOUSE** (William Krellitz): **Willard Stock** co. 12-17. **Tom Howard Stock** co. 19-24; fair bills and business.—**UNDER CANVAS**: Forepaugh and Sells 19; two best performances ever witnessed here.

**SUNBURY.**—**ROLLING GREEN PARK** (J. N. Blanchard): Ben Greet Players 17; very large attendance.—**ISLAND PARK** (James C. Young): Motion pictures continue to attract record business 19-24.

## RHODE ISLAND.

### PROVIDENCE.

Both Stock Companies Continue to Draw Well—John Milton Cordially Received.

The Regeneration at Keith's 19-24 proved one of the best attractions of the current season, and the Albee Stock co. covered themselves with glory. Mr. Sherman contributed one of the best characters in Owen Conway that he has yet attempted, and Grace Scott is earnest and de-

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out in her appeal for his redemption. Tribby will be the next attraction.

The New Magdalen was the vehicle selected for the Empire Stock co. 19-24, and with it the carefully selected cast attained a high degree of success. Eugene Blair continues in the leading role, and is ably supported by John Milton, who made a very favorable impression upon his initial appearance with the co. Inaugurated July 1. Thaddeus Gray, of the Empire Stock co. is taking a vacation, making way to John Milton, who will play leads.

A bright sun shone on the glittering paraphernalia of Ringling's Circus during the street parade 19, and enormous crowds took advantage of the weather and witnessed a fine performance at the grounds.

The dramatic classes of Lisle Leish will continue during the summer in preparation for a number of plays to be presented during the Fall months. Some of her pupils have already had opportunity of assisting with the Alton Stock co. at Keith's, and have been very successful.

**NEWPORT.—BERRY'S PERSBODY PARK** (Charles E. Cook): Tempest and Sunshine. Kathryn Miley, the Stanleys, Carmen Sisters, Major and Roy, Kirk and London. Rodin and Arthur. Monkey Circus 19-24; fair houses.—**OPERA HOUSE** (Ellis B. Holmes, mng.): Musical Bitters Lockhart and Webb. George Lander. Marlowe-Plunkett co., Leavitt and Pals. Blanch Vincent 19-24; good business.—**COLONIAL** (H. A. Kaul): Lora. Palmer and Nicholson. Toner and Gilbert. The Ambroses. Whittier, Inch and co., Newton and Mack 19-24; good houses.

## SOUTH DAKOTA.

**BRADWOOD.—THEATRE** (Frank B. Smith): The Orpheum Juvenile Orchestra of Minneapolis 17; very good co.; good house. Also pictures of the stockyard fire of Chicago; very good pictures.—**ITEM**: House will remain open as long as road offerings can be secured. Paul Gilmore 28, 29.—**PRINCETON** (J. W. Barry): Very good pictures 12-17; good house all week.

## TEXAS.

**HOUSTON.—PIAZA** (Mrs. C. E. Jones): This new and up-to-date open air theatre will open about 21 with the Grey Brothers Stock co.; capacity of house 1,500.

**WAKARUSCHIE.—AIRDOME** (V. H. Sheldon): National Stock co. 12-17 pleased fair business.

**CLARKSBURG.—BROWN'S AIRDOME** (Hort Kirkpatrick): Hickman-Benson co. 12-17; excellent, to capacity. Inglehr Stock co. 19-26.

## UTAH.

### SALT LAKE CITY.

Ethel Barrymore and Charles Dalton Highly Appreciated—Big Advance Sale for Mrs. Fiske.

At the Salt Lake Theatre 15-17, Ethel Barrymore and the excellent co. with which she is surrounded gave a genuine treat in presenting at each performance the double bill, *Allice-Billy-the-Pie* and *The Twelve Pound Look*. In each of these there seemed nothing left to be desired. Charles Dalton, seen here before as the Greek man, proved equally popular as Colonel Grey and as Harry Sims, fully sharing honors with the star. Another member of the co. which we were seeing for the first time was Louise Drew, who as Amy Grey was extremely attractive and easy, both as to her reading and her movement. We went to see in her work the half-way of a race of actors. Frank Goldsmith as Stephen and Mrs. Sam Sothorn as Lady Sims were each satisfactory and popular. The play of *The Twelve Pound Look*, said to have been written especially for Ethel Barrymore, comes more aptly to Charles Dalton, his character seeming to place him in greater prominence than hers, although she brings out all its possibilities. Business was good, and admirers at all times enthusiastic. Sale of seats for the Mrs. Fiske engagement 22-24 gives promise of big business.

Users readers of *The Mirror* were pleased to greet the smiling faces of Hazel Dawn and Nanette Post in the tea-party photo, which appeared in the issue of the 14th. These are two of Fiske's best loved.

The two hundred members of the Mormon Tabernacle Choir who are to go on the trip to New York have been chosen, and are hard at work. New York music lovers will have a chance to hear what a lot of working people, some of whom make their living by music, can do in the singing line.

Some vaudeville tank diver, who is exceptionally clever, is spending her vacation here, and incidentally giving lectures and instructions to the girl's class at the L. D. S. (Mormon) Gymnasium. This group recently built by the Mormon Church as part of the Latter Day Saints University (L. D. S. U.), is said by experts to be one of the best appointed and most buildings of its kind in the United States. Everything is absolutely up-to-date and of best quality.

**LOAN.—THATCHER OPERA HOUSE** (H. S. Hatch): Josephine Deffer and her repertory co. 13-17 to business light to good. Miss Deffer is a favorite here and both she and her excellent co. were good and would have had crowded houses earlier in the season. Plays were *Wings of Moscow*, *Runed Life*, *Married Bachelor* and *He Run*, and *La Belle Russe*. This probably ends season.

## VIRGINIA.

**LYNNBURG.—CASINO** (Latimore and Logan): Latimore and Leigh Asso. Players in the New Minister 12-17. The Lottery Man 19-21. House of a Thousand Candles 26 July 1.—**ITEM**: For the coming season Latimore and Leigh will take out two co. of The Man on the Box and one of The Wolf.—Edwin Dale, whose home is in this city, is in the cast of the Latimore and Leigh co. at the Casino this Summer. Next season Mr. Dale goes with Beulah Foyette, making his fourth season with that co. Dave Heilman, treasurer at the Casino this Summer, goes in advance of The Wolf next season.—Edith Grey and the Ladies' Colonial Orchestra are new members of the Casino co., goes to Quincy, Ill. this week to spend a few weeks at home before coming with The Wolf. Billy Long, leading woman, will also spend several weeks in New York and her home at San Antonio, Tex., before the opening of the regular

season.—Jake Wells was a visitor in the city the past week, looking after the building of a new theatre here to replace the Academy of Music, which was destroyed by fire last season.

**RICHMOND.—ACADEMY** (Leo Wise): Schiller Players in *Girls 19*, 20 pleased fair business. Ross Taylor as Pamela was seen to advantage. Dorothy Dalton as Violet Landowne did well. Katherine Francis as Kate West got many well deserved laughs. Carey Hastings as Lucille Purcell was pleasing. Richard Thornton as George Sprague. Fred Montague as Harry Stafford. Frank Daries as Earl Craddock. James Ashler, and George Carleton all aided materially in the success of the production.—**RIOU** (Louis Meyer): John L. Sullivan and Jack Kilrain. Yvette Ruget. Mr. and Mrs. Fred S. Thomas 19-24 to capacity every performance.—**COLONIAL** (R. P. Lyons): Colonial Comedy co., the Yvons, Glides, and pictures 19-24; business good.

## WASHINGTON.

### SPOKANE.

Hope Hathaway Presented for First Time—Lee Morris Has an Opinion of Bronchos.

The Cat and the Fiddle, featuring Harry B. Watson and Rose and Arthur Horlan, played at the Auditorium 15, 16. Managers Hayward and Manly had as their guests the officers and delegates to the Pacific Coast Ad Men's Association and their ladies the opening night. Sothorn and Marlowe 19, 20. The Lily 20.

Hope Hathaway, E. A. Locke's dramatization of Francis Parker's novel of the same name, was presented for the first time on any stage at the American Theatre 11-17, by the Lawrence Stock co. Jane Kelton had the name part and Lee Morris played Long Bill, the chief comedy role. The story of bronco busting and larlet throwing scene by Wild Horse Winn and Bainbow, formerly with Buffalo Bill, was a feature. The play, which is near-melodrama, requires acting. The Swindlers, also a first-time play, week of 18.

Lee Morris, comedian in the Lawrence Stock co., playing at the American Theatre, was kicked over the net stretched across the proscenium arch by a bronco the evening of 12. He was saved from probable serious injury by a big red wig he wears as Long Bill. Morris' lines are to say unkind things about the cayuse. When the animal cut loose in the third act and Morris started for the drum-major's pit many in the audience thought it was "business." The comedian declares a bucking bronco has no part in a legitimate drama.

Mr. and Mrs. Eugene Weiner, of Hartford, Conn., prominent in theatrical circles for years, have come to Spokane to make their home. Mrs. Weiner was formerly Evelyn Frances Kellogg. Her first visit to Spokane was with the Glimmerbrook theatre, in which she played the part of Jack Horner. Later she toured with Frital Scheff, and was more recently prima donna at the Princess Theatre, San Francisco. Mr. Weiner, now local representative of a tobacco house, first appeared in this city in 1888 with the Juvenile Opera co. Later he was leading tenor for the Tivoli Opera co. in San Francisco, and afterward was with May Irwin. His last engagement was with The Strollers.

The Chaperon, a three-act comedy, was presented by the Alton Dramatic club before a large audience in Gonzaga College Hall the evening of 19, for the benefit of St. Aloysius Church. Mabel Dalton coached the players. Dorothy O'Brien had the principal role. Others in the cast were Ruth Orendora, Marie Bura, Anna Lane, Marie Brennan, Grace Heenan, Grace Hallahan, Blanche McGowan, Edna Gilmore, Madeline Leindecker, Helen Bradley, Mary O'Brien, and Kathleen Kelly.

Tom J. Myers has been transferred from the Pantages Theatre, Los Angeles, to the Pantages house in Spokane as assistant to E. C. O'Connell, manager. This arrangement will allow the latter to visit other cities in which is contemplated the opening of new theatres on the Pantages circuit.

### SEATTLE.

Sothorn and Marlowe Seen to Advantage in Hamlet—Pringle Stock Company Popular.

At the Moore E. H. Sothorn and Julia Marlowe closed their engagement in triumph with a superb presentation of *Hamlet*, 10, before a large audience. Miss Marlowe's interpretation of the part of Ophelia was excellent, and Mr. Sothorn in the title-role portrayed the character with name, accuracy and finish. *Hamlet* was made to appear as one who, under his haughty circumstances might have achieved great things. Instead of being regarded as an idle dreamer, a stand that so many commentators have taken. The latest ideas in stagecraft, appointments and accessories were embodied in the presentation, which was altogether satisfying. Dark 15. Albert Chevalier, assisted by Edna Blanche Showalter and Myron W. Whitner, vocalists, and John O. Holliday, pianist, gave a very enjoyable performance 16 before an appreciative audience. Mr. Chevalier appeared in various impersonations, which he interpreted with skill and cleverness. The vocal work of Miss Showalter and Mr. Whitner was excellent. The applause was very liberal and Mr. Chevalier was obliged to respond to curtain calls frequently. The attendance was fair. Dark 17, 18. The Lily 19-24.

The Pringle Stock co. at the Seattle gave a good presentation of *Through Death Valley* 11-17, with Pinkie Mullally and Owen Williamson in the leads, which were sustained with skill and cleverness. In the cast were Betty Harrow, Adelaide Powers, Eleanor Gibson, Claude Hutchinson, Lorine Miller, Edna Griffith, Myrtle Allen, Lee Trolle, Ed. Hearn and others. The attendance averaged fair business. Human Hearts 18-24.

At the Grand motion pictures and vaudeville 18-24.

Keating and Flood's Musical Comedy co. gave a clever presentation of *A Policeman's Ball* 11-17, which drew houses ranging from small to large. In the cast were Jennie Fletcher, Violet Fisher, Myrtle Howard, Willie G. West, Frank Vack, Ernest Van Pelt and others. The Financiers 18-24.

The Sells-Floto Circus will give performances 19, 20.

The Golden Potlatch July 17-22 is expected to attract many tourists and visitors to the city.

### TACOMA.

A Week of Brilliant Offerings—Sothorn and Marlowe and Albert Chevalier Won Approval.

It has been some time since the Tacoma has had three such brilliant artists under its roof

as Chevalier, Sothorn, and Marlowe. Unfortunately Chevalier 15 had a poor house, but no man ever received more applause. Sothorn and Juliet 16. The Merchant of Venice 17, drew two large audiences. Sothorn's make-up as Shrook was an indication of a master in his art. Miss Marlowe as Portia received more compliment than in the part of Juliet. Frederic Lewis, Howland Buck Stowe, and France Heudtsen were much approved. It has been so long since Sothorn and Juliet have been well presented in this city that the oldest theatre patrons have forgotten the date.

FRANK B. COLE.

## WEST VIRGINIA.

**FAIRMONT.—UNDER CANVAS**: Gentry Brothers 26-30 July 1.—**ITEM**: Work on new theatre progressing. It is also reported that the Belle-Oldendorf and Ballard Amusement Co., of Pittsburg, Kan., will soon purchase a large tract of ground outside of the business section of the city on which to build an airdome, capacity 3,000, for business by the business by the Summer of 1912. If all arrangements are carried out, Fairmont will have more places of amusement than any other city in the State.

**WHEELING.—COURT** (E. L. Moore): The George Arvine Associate Players 19 opened the third week with a splendid performance of Jane; business has increased to a very satisfactory point.—**ITEM**: No. 51 is leaving every energy to make the convention assembling July 10 the greatest success as well as the largest the order has ever held, and a sure good time is guaranteed every member who attends.

## WYOMING.

**LARAMIE.—OPERA HOUSE** (H. E. Root): Paul Gilmore 22, 23.—**PRINCETON THEATRE**: Continues to H. E. O. nightly. Percy Denton, late of Dockstadter's Minstrels, is the vaudeville attraction 19-24.

## CANADA.

### MONTREAL.

Eighth Week of Stock at the Orpheum Shows Increasing Business—Outdoor Amusements.

The business done by the stock co. at the Orpheum seems to settle the question once and for all whether a properly run stock is wanted in Montreal. This is their eighth week and the attendance is increasing instead of diminishing. A most charming performance of *A Woman's Way* was given 19-24, Lillian Kemble appearing to advantage as Marion Stanton, the role created by Grace George. Charles Mackay as Stanton, Thomas McLarnie as Ned Morris, and Beatrice Nichols as Sally all did good work. Samuel Reid gave a neat sketch of M. Lorch. Rita Davis made a handsome Mrs. Blakmore, and the other characters were in capable hands. Arsene Lupin 26-30 July 1, for the first time here in English.

Howe's travel pictures are in their second week at the Princess and a number of interesting subjects are shown.

Parks and moving picture houses continue to do good business. W. A. TREMAYNE.

**CALGARY, ALTA.—LYRIO** (W. B. Sherman): Queen Zephra, under the direction of Harry Booth and A. C. Barndale, 12-17 to fair business. This was the finest spectacle ever seen in a Calgary theatre. A Winning Miss 19-21. Willard Mack in *Cameo Kirby* 22-24. Willard Mack in *God's Country* 26-28. The Cat and the Fiddle 29-30 July 1.—**ORPHEUM** (W. B. Sherman): Sherman's Musical Comedy co. 12-14 in Echo Glen. Patsy's Coachman 15-17; good business.

A Flying Trip 19-21. Fighting Bob 22-24.—**EMPIRE** (M. Kyle): Good vaudeville 12-17; big business.—**ITEM**: Olga Netherole while here recently was evidently pleased with the city, as she purchased a \$15,000 residence.

**HALIFAX, N. S.—ACADEMY** (J. F. O'Connell): Madame Sherry 19 to crowded house, with S. H. O. 20. Yvonne Kosta, Alice Houston, and Dallas Welford made hits. Kirk Brown closed season here 17.

## DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that date.

### DRAMATIC COMPANIES.

**BARRYMORE, ETHEL** (Charles Frohman, mgr.): San Francisco, Cal., 17-July 1.  
**BURKE, BILLIE** (Charles Frohman, mgr.): Portland, Ore., 26-28. Victoria, B. C., 29. Vancouver 30, July 1. Tacoma, Wash., 4, Spokane 10.  
**CHERRY, CHARLES** (Daniel Frohman, mgr.): Chicago, Ill., April 17—indefinite.  
**DREW JOHN** (Charles Frohman, mgr.): Seattle, Wash., 26-28. Spokane 30, July 1.  
**EVERYBODY** (Henry W. Savage, mgr.): New York city Feb. 27-July 1.  
**EXCURSE ME** (Henry W. Savage, mgr.): New York city April 17—indefinite.  
**FISKE, MRS.** (Harrison Grey Fiske, mgr.): Los Angeles, Cal., 26-28. San Diego 29. Santa Barbara 30. Monterey July 1, San Francisco 3-5.  
**GET-RICH-QUICK WALLINGFORD** (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.  
**GET-RICH-QUICK WALLINGFORD** (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.  
**GILMORE, PAUL**: Deadwood, S. Dak., 28, 29. Huron July 1. Pipestone, Minn., 4, 5. Sioux Falls, S. Dak., 6.  
**GREET, BEN, PLAYERS** (Ben Greet, mgr.): Indianapolis, Ind., July 2-8.  
**HAWTREY, WILLIAM** (A. G. Delamater, mgr.): Chicago, Ill., June 26—indefinite.  
**KELLEY, HERBERT, AND EFFIE SHANNON** (A. G. Delamater, mgr.): Chicago, Ill., July 1—indefinite.  
**MASON, JOHN** (Messrs. Shubert mgrs.): New York city March 13-July 1.  
**OLD HOMESTEAD** (Franklin Thompson, mgr.): Vancouver, Wash., 28. Victoria, B. C., 29. Vancouver 30, July 1. Calgary, Albt., Can., 3-5. Edmonton 8-10.  
**ROBSON, MAY** (L. S. Sire, mgr.): Vancouver, B. C., 28. Seattle, Wash., 30-July 2, Spokane 3-5. Wallace, Ida., 6. Missoula, Mont., 7. Butte 8. Great Falls 9.  
**SOITHORN, E. H., AND JULIA MARLOWE** (Messrs. Shubert, mgrs.): St. Paul, Minn., 29-July 1. New York city 3-14.  
**WHIPP** (J. C. Williamson, Ltd., mgr.): Christ-

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church, New Zealand, 19-20, Timaru July 1.  
Oamaru 3, 4, Dunedin 5-20, Invercargill 21-22.

### STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.  
ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—indefinite.  
ALBION (Edw. F. Albion, mgr.): Providence, R. I., May 1—indefinite.  
ALCANTARA (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.  
ANRON-GILMORE: Buffalo, N. Y., April 17—indefinite.  
ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Wheeling, W. Va., June 5—indefinite.  
BAKER LEE: Minneapolis, Minn., Feb. 28—indefinite.  
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Toronto, Ont., June 7—indefinite.  
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.  
BELASCO THEATRE: Washington, D. C., May 22—indefinite.  
BENNETT, J. MOY: Cohasset, Can.—indefinite.  
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.  
BLOOD, ADELE PLAYERS (J. J. Garrity, mgr.): Louisville, Ky., March 20—indefinite.  
BONSTELLE JESSIE: Buffalo, N. Y., April 24—indefinite.  
BUNTING, EMMA: Atlanta, Ga., April 24—indefinite.  
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.  
CASINO: Holyoke, Mass.—indefinite.  
CHAUNCEY-KEIFFER: Beaver Falls, Pa., May 2—indefinite.  
COLONIAL (Tully Marshall, mgr.): Cleveland, O., July 5—indefinite.  
COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.  
ORRIG, JOHN (John Craig, mgr.): Boston, Mass., May 2—indefinite.  
DORMOND-FULLER (John D'Ormond, mgr.): Kansas City, Mo.—indefinite.  
DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—indefinite.  
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., April 2—indefinite.  
DOMINION: Ottawa, Ont., April 24—indefinite.  
DOMINION PLAYERS (W. H. Lawrence, mgr.): Winnipeg, Man.—indefinite.  
DUNKIN, JAMES, AND MAUD FEALY: Denver, Colo., June 5—indefinite.  
ELITCH GARDEN: Denver, Colo., June 11—indefinite.  
EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y., May 22—indefinite.  
EMPIRE (Spits and Nathanson, mgrs.): Providence, R. I., May 1—indefinite.  
FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 25—Sept. 2.  
FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—indefinite.  
FORBES: Duluth, Minn., June 27—Sept. 2.  
GLASSER, VAUGHAN (W. E. Garvin, mgr.): Cleveland, Ohio, June 25—July 8, Rochester, N. Y., 10-Aug. 19.  
GREW (Wm. Grew, mgr.): Ft. Worth, Tex.—indefinite.  
HAINES, ROBERT T.: Asbury Park, N. J., June 25—July 29.  
HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.  
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.  
HARWELL, PERCY (Lee Grove, mgr.): Toronto, Ont., June 1—indefinite.  
HAYES, LOU, ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Omaha, Neb.—indefinite.  
HAYMARKET (Col. Roche, mgr.): Chicago, Ill., June 6—indefinite.  
HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—indefinite.  
HUDSON: Union Hill, N. J., May 1—indefinite.  
HUNTER-BRADFORD: Hartford, Conn., May 8—July 20.  
INGRAM, LLOYD: Omaha, Neb., May 21—indefinite.  
KEITH, James E. Moore, mgr.): Portland, Me.—indefinite.  
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Louisiana, Mo., May 22—indefinite.  
LATIMORE AND LEIGH (Ernest Latimore, mgr.): Lynchburg, Va., May 29—indefinite.  
LAWRENCE (Irl S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.  
LEONE, MAUD, ASSOCIATE PLAYERS (R. A. Marshall, mgr.): Duluth, Minn., June 4—indefinite.  
LONERGAN, LESTER: New Bedford, Mass., April 1—indefinite.  
LYCUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.  
LYTELL-VAUGHAN (Bert Lytell, mgr.): Albany, N. Y.—indefinite.  
MAJESTIC: Johnstown, Pa., April 17—indefinite.  
MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.  
MANHATTAN (Shropshire and Hillis, mgrs.): Vineland, N. J., May 28—indefinite.  
MANHATTAN PLAYERS (Shropshire and Hillis, mgrs.): Millville, N. J., May 28—indefinite.  
MILBROOK (Arthur Berthelet, mgr.): Portsmouth, O., May 30—indefinite.  
MILLER, HENRY: San Francisco, Cal., July 3—Aug. 20.  
MONEY (Le Conte and Fletcher's): Des Moines, Ia., May 27—Aug. 20.  
MORISON, LINDSAY: Boston, Mass., May 15—indefinite.  
MURAT (Fred J. Dattler, mgr.): Indianapolis, Ind., May 29—Aug. 5.  
NEILL, JAMES: St. Paul, Minn., April 30—indefinite.  
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.  
ORPHEUM: Harrisburg, Pa., May 8—indefinite.  
ORPHEUM (Percy Meldon, mgr.): Montreal, P. Q., May 1—indefinite.  
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.  
PAIGE, MABEL (Chas. W. Ritchie, mgr.): Montgomery, Ala., April 17—indefinite.  
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.  
PAYTON CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.  
PAYTON'S (Corse Payton, mgr.): New York city May 8—indefinite.

PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., June 5—indefinite.  
POLI (S. E. Poli, mgr.): Hartford, Conn., May 22—indefinite.  
POLI (S. E. Poli, mgr.): Bridgeport, Conn., May 18—indefinite.  
POLI (S. E. Poli, mgr.): Waterbury, Conn., May 8—indefinite.  
POLI (S. E. Poli, mgr.): Meriden, Conn., May 1—indefinite.  
POLI (S. E. Poli, mgr.): Worcester, Mass., May 1—indefinite.  
POLI (S. E. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.  
POLI (S. E. Poli, mgr.): Springfield, Mass., May 8—indefinite.  
POYNTER, BEULAH (Harry J. Jackson, mgr.): Denver, Colo., May 15—indefinite.  
PROSPECT (Frank Gersten, mgr.): New York city June 5—indefinite.  
RAYMOND-ANDREWS (Raymond and Andrews, mgrs.): Minneapolis, Minn., June 25—indefinite.  
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 20—indefinite.  
SCHILLER PLAYERS: Richmond, Va., May 29—indefinite.  
SCHILLER PLAYERS: Norfolk, Va., May 1—indefinite.  
SCHILLER PLAYERS: Birmingham, Ala., April 18—indefinite.  
SHERMAN: E. St. Louis, Ill., June 4—indefinite.  
SPOONER, OCEIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.  
STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—indefinite.  
STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 29—indefinite.  
SUBURBAN (Oppenheimer Bros., mgrs.): St. Louis, Mo., May 14—indefinite.  
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.  
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.  
THOMPSON-VALE: Hoboken, N. J., May 1—indefinite.  
TREMONT: New York city—indefinite.  
TRIPLETT, WM (Hugh Lashley, mgr.): Charlotte, N. C., June 12—indefinite.  
TURNER, CLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—indefinite.  
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.  
VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.  
WEST END (M. Wallace, mgr.): St. Louis, Mo., May 28—indefinite.  
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., June 26—Aug. 5.  
WORCESTER PLAYERS (J. F. Burke, mgr.): Worcester, Mass., May 15—indefinite.

### TRAVELING STOCK COMPANIES

ANDERSON, CLAYTON, PLAYERS (Clayton Anderson, mgr.): Milan, Mo., 26-July 1, Kirksville 2-8.  
BAIRD, GRACE (Dave E. Curtis, mgr.): Hot Springs, Ark., 19-July 1, Corsicana Tex., 3-5.  
BROCKENBIDGE (Chas. Brockbridge, mgr.): Atchison, Kan., 26-July 1.  
CULHANE'S COMEDIANS (No. 1: W. E. Culhane, mgr.): Iola, Kan., 26-July 1.  
CULHANE'S COMEDIANS (No. 2: Macklyn Allen, mgr.): Marceline, Mo., 26-July 1.  
CULHANE'S COMEDIANS (No. 3: Wm. H. Chase, mgr.): Moberly, Mo., 26-July 1.  
DE ARMOND SISTERS (G. E. Dawson, mgr.): Jefferson City, Mo., 25-July 1.  
DUDLEY, FRANK: Ardmore, Okla., 25-July 1.  
GILSON-BRADFIELD (A. M. Bradfield, mgr.): Atchison, Kan., 26-July 1.  
GREAT WESTERN (Frank B. Dore, mgr.): Paris, Tex., 26-July 1, Greenville 4-10.  
HALL, DON C. (Don C. Hall, mgr.): Iron Mountain, Miss., 26-July 1.  
HICKMAN-BESSY (James D. Proudlove, mgr.): Denison, Tex., 26-July 1, Paris 3-5.  
HICKMAN, GUY: Hot Springs, Ark., 26-July 1.  
HITNER PLAYERS (D. Otto Hitner, mgr.): Elvira, O., May 8—indefinite.  
KING DRAMATIC (Chas. King, mgr.): Menard, Tex., 26-July 1.  
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Columbia, Mo., 26-July 1, Boonville 3-5.  
MAHRE, PHIL: Tupper Lake, N. Y., 26-July 1.  
MAHRE, Southern: E. G. King, mgr.): Tyler, Tex., 26-July 1.  
NESTLE'S ASSOCIATE PLAYERS (E. H. Nestle, mgr.): Washington, Ind., 26-July 1, Greencastle 3-8.  
RADICHI: Ottawa, Kan., 26-July 1.  
RIGHT'S TENT (J. W. Right, mgr.): Glassboro, Ill., 26-July 1.  
SIMMONS: Muskogee, Okla., 26-July 1, Sapulpa 3-8.  
SPENCE THEATRE (Sohns and Davis, mgrs.): Sapulpa, Okla., 26-July 1.  
TREADWELL-WHITEY: Grand Lodge, Mich., 26-July 1.  
WHITE DRAMATIC (O. P. Whyte, mgr.): Springfield, Mo., 26-July 1.  
YANKEE DOODLE (D. Otto Hitner, mgr.): Grand Haven, Mich., 26-July 15.

### OPERA AND MUSICAL COMEDY

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—indefinite.  
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 12—indefinite.  
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., June 4—July 1.  
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1—July 1.  
BEGGAR PRINCE (Edwin Patterson, mgr.): Wahpeton, N. D., 28, Ferrus Falls, Minn., 29.  
DETROIT 30: Staples July 1, St. Cloud 2.  
CAT AND THE FIDDLE: Calgary, Can., 29-July 1, Moose Jaw 6, Regina 7, Winnipeg 10-16.  
CARLETON OPERA: Coleton, Jamestown, N. Y., May 29—indefinite.  
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., May 27—indefinite.  
DRINKER'S MUSICAL COMEDY (Geo. L. Barker, mgr.): Film Mich., May 25—indefinite.  
DELMAR MUSICAL COMEDY: St. Louis, Mo., May 28—indefinite.  
FIELDS, SOL, MUSICAL STOCK: Minneapolis, Minn., May 21—indefinite.

FOLIES BERGERE (H. B. Harris, mgr.): New York city April 27—indefinite.  
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): New York city June 26—indefinite.  
GAYETY MUSICAL STOCK: Minneapolis, Minn., May 21—indefinite.  
HARTMAN FERRIS (C. V. Kavanagh, mgr.): Albany, Ore., 28, Salem 29, Astoria 30, July 1, Portland 3-4.  
HEART BREAKERS (Mort Slinger, mgr.): Chicago, Ill., May 29—indefinite.  
HERB, RALPH (Jos. M. Gaites, mgr.): Boston, Mass., May 22—indefinite.  
HOMAN MUSICAL STOCK: Providence, R. I., May 1—indefinite.  
JACK AND THE BEANSTALK (J. C. Williamson, mgr.): Auckland, New Zealand, July 24-Aug. 5, New Plymouth 7, Wanganui 8, Palmerston North 10, 11, Hastings 12, Napier 14, 15, Masterton 16, Wellington 17-26, Christchurch 28-Sept. 6.  
KEATING-FLOOD MUSICAL COMEDY: Seattle, Wash., June 11—indefinite.  
LITTLE MISS FIX-IT (Messrs. Werba and Laurecher, mgrs.): Chicago, Ill., May 22—indefinite.  
LOWRIE, JEANETTE: Chester Park Opera: Cincinnati, O., June 12—indefinite.  
MANHATTAN (Shropshire and Hillis, mgrs.): Elmira, N. Y., May 21—indefinite.  
NINER'S MUSICAL STOCK (E. Niner, mgr.): Kansas City, Mo.—indefinite.  
PINAFLORE (Messrs. Shubert, mgrs.): New York city May 29—July 19.  
PINK LADY (Klavy and Erlanger, mgrs.): New York city March 12—indefinite.  
PRODIGAL TAR: Chicago, Ill., June 23—indefinite.  
RORICK GLEN OPERA (George Lydis, mgr.): Elmira, N. Y., May 29—indefinite.  
ROYAL COMIC OPERA (J. C. Williamson, mgr.): Oamaru, New Zealand, 28, 29, Tamara 30, Christchurch July 1-19.  
SUBATT, VALESKA (Lee Harrison, mgr.): New York city June 22—indefinite.  
SWEET SIXTEEN (John R. Wills, mgr.): Atlantic City, N. J., June 25—indefinite.  
VALLEY PARK OPERA (Morton and Fitzsimmons, mgrs.): Syracuse, N. Y., June 12—indefinite.  
VAN DEN BERG-BUSTIS (Jos. Van den Berg, mgr.): New York city June 25—indefinite.  
WHALON, PAUL OPERA: Pithsburg, Mass., June 19—indefinite.

### MINSTRELS

DE RUE BROS.: Millinocket, Me., 28, Island Falls 29, Caribou 30, Presque Isle July 1.  
FOX'S LONE STAR (Roy E. Fox, mgr.): Boone, Iowa, Aug. 26-28, Leadwood 29-July 4.  
RICHARD AND PRINGLE'S (Holland and Phillips, mgrs.): Missoula, Mont., 28, Sandpoint, Ida., 29, Newport, Wash., 30.

### BURLESQUE

ALL-STAR STOCK: Montreal, P. Q., June 19—indefinite.  
BURLESQUE STOCK (Isay Weinmann, mgr.): Chicago, Ill., May 7—indefinite.  
BURLESQUE STOCK: Philadelphia, Pa., May 22—indefinite.  
HIGH FLYER STOCK: Detroit, Mich., June 25—indefinite.  
MERRY WHIRL (Gordon and North, mgrs.): New York city June 12—indefinite.

### CIRCUSES

BARNES, AL G.: Lacomb, Can., 30, Strathcona July 1.  
BARNUM AND BAILEY'S: St. Paul, Minn., 28, Eau Claire, Wis., 29, Superior 30, Duluth, Minn., July 1.  
BUFFALO BILL'S WILD WEST: Wellsboro, Pa., 28, Haver, 29, Albion 30, Greensburg 31, Pittsburgh 1.  
CALIFORNIA FRANK'S: Houlton, Me., 28, Island Falls 29, Millinocket 30, Danforth July 1.  
FOREPAUGH-SELLS BROTHERS: Cambridge, O., 28, Mt. Vernon 29, Sandusky 30, Lorain July 1, Adrian, Mich., 8, Ann Arbor 4, Mt. Clemens 5, Pontiac 6, Lapeer 7, Bay City 8.  
GENTRY BROTHERS: Wheeling, W. Va., 28, Gollmar Bros.: Fairport, N. D., 28, Gettysburg 29, Harrisburg 30, Tyrer, Minn., July 1.  
HORNBOOER WALLACE: Marshalltown, Ia., 28, Des Moines 29.  
HONEST BILL'S: Syracuse, Neb., 28, Dunbar 29, Tallmadge 30, Cook July 1.  
LUCKY BILLS: Davenport, Neb., 28, Edgar 29, Fairfield 30, Center City July 1.  
101 RANCH WILD WEST (Miller Bros. and Arlington, mgrs.): Norwalk, O., 28, Jackson, Mich., 29, Flint 30, Port Huron July 1.  
RINGLING BROTHERS: Waterbury, Conn., 28, New Haven 29, Bridgeport 30, Stamford July 1.  
ROBBINS, FRANK A.: Sewickley, Pa., 28, SAUTELLE'S: Woburn, Mass., 28.

### BANDS

BANDA BOSSA: Lima, Cleveland, O., June 11—indefinite.  
BIANCA'S: Washington, Philadelphia, Pa., May 27—indefinite.  
BOSTON LADIES' (R. Y. Renfrew, conductor): Bay Shore, Baltimore, Md., May 27—July 8.  
CALLOLO'S: Forest, St. Louis, Mo.—indefinite.  
CIRICILLO'S ITALIAN: Indianapolis, Columbus, O.—indefinite.  
CREATORE'S: Asbury Park, N. J., May 29—July 2, Rocky Point, Providence, R. I., 5—indefinite.  
EDOUARDE, CARL: Woodside, Philadelphia, Pa., June 17—July 14.  
GARRAMONE'S: Ontario Beach, Rochester, N. Y.—indefinite.  
INNES, FREDERICK NEIL: St. Paul, Minn., July 2-8.  
LIBRATI, ALESSANDRO, BAND AND GRAND OPERA: White City, Chicago, Ill., June 10—indefinite.  
LULA'S ORCHESTRA: Electric, Baltimore, Md.—indefinite.  
NIRELLA'S: Kenneywood, Pittsburgh, Pa.—indefinite.  
PASSERI'S: Washington, Philadelphia, Pa.—indefinite.  
ROCERETO'S: West View, Pittsburgh, Pa.—indefinite.  
RUSSIAN SYMPHONY (Modest Altshuler, mgr.): New York city June 25-July 1, Indianapolis, Ind., 2-8.  
SIRIGNANO, FELIX: Fontaine Ferry, Louisville, Ky.—indefinite.  
STANARDS: Forest, Kansas City—indefinite.  
THOMAS, THEODORE, ORCHESTRA (Frederick A. Stock, conductor): Willow Grove, Philadelphia, Pa.—indefinite.

### MISCELLANEOUS

COMEDY CLUB (R. and E. Niner, mgrs.): Hingham, Mass., 28-July 1.  
JANSEN COMPANY (Felix Biel, mgr.): Yonkers, N. Y., 12-30.  
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Milan, Italy, 26-July 7.  
THOMPSON'S PICTURES (F. H. Thompson, mgr.): Drummond, Wis., 28-30.

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# MOTION PICTURES

## "SPECTATOR'S" COMMENTS

**T**HINK there has been a marked falling off in the number of comedy and farce films issued by the several producing companies during the past year. At first thought one might be inclined to doubt this statement, on the assumption that there has never been any great percentage of humorous subjects issued by the film makers since the time when improved dramatic products set in, but from an examination and comparison of the records the facts are quite apparent. Less films designed to create laughter are being produced to-day than there were one year ago; not only a smaller total, but a decidedly smaller percentage of the whole, because the total output is something in excess of a year ago.

Figures are always the surest argument, so let us examine the records. Last Summer *The Minsion* in this department published comparative tables showing the output of the Licensed and Independent companies divided into classes, for two current periods of a month each. It appeared from these compilations that humorous films at that time constituted about 30 per cent. of the total product. For instance, in July, 1910, the Licensed companies were credited with issuing 134 subjects, of which 44 were counted as humorous. During the same month the Independent companies appear to have issued 125 subjects, of which 34 were designated as humorous. Thus out of a total of 259 subjects, 78 were said to be humorous—just a shade over 30 per cent. This year, taking the month of June as far as reported, we find that the Licensed companies produced 138 subjects, of which only 30 (less than 22 per cent.) are named as humorous. During a similar period the figures for the Independents are 140 subjects released, of which 40 are set down as humorous (about 29 per cent.), but of this 40 exactly half (20) are by foreign companies, so that it would appear that American Independents are suffering from the same lugubrious complaint that is charged against their Licensed competitors. Taken together, the two outputs total 278 releases for a period of one month, of which 70 are named as comedies or farces, being about 25 per cent. Here is an increase of production in one year of 10 subjects per month and a decrease of 8 humorous subjects per month—a very considerable falling off when we consider how scarce comies, farces and comedies have always been.

These figures are at the best only approximate when estimating the percentage of humor in the total of film production. Films that are called dramatic are very often more of a comedy nature but escape being counted as humorous, but on the other hand many of the avowed comedy or farce subjects are only of half real length, as compared to the dramatic subjects, which are almost always full reels. So, taking it going and coming, with all things considered, the estimate above will be found close enough for the present discussion. It is not so bad as one writer put it recently—16 to 1 as the proportion of film production to the humorous—but it is quite bad enough.

Indeed, there is small wonder that the exhibitors have been crying for more comedies. Their complaint would surely appear to be justified. They were asking for more comedies a year ago, when more were being produced than is the case to-day, and yet in the face of this demand the supply decreased. They asked for bread and got a stone. How has all this happened? Not through any desire of the manufacturer to injure the business of the exhibitor, we may be sure. More likely it has been due purely to a failure to investigate the situation by the manufacturers themselves. If they had realized how few humorous pictures were being supplied they would, no doubt, have responded promptly. Each manufacturer has left it to the others to furnish the comedy and the result is that few of them have paid proper attention to this field.

Comedies or farces are not the most attractive character of films for a company to produce; that is to say, the companies apparently are not eager to do them. There are several reasons for this: the difficulty of securing suitable humorous material, the scarcity of really capable comedians, and the fact that the lighter sort of picture production does not contribute to the most en-



ALICE JOYCE

See offer on another page, of this portrait (14 x 22) in four colors, for *Minsion* new subscribers

during fame. This last argument was recently scouted by one of the publications devoted to motion picture affairs, but it nevertheless has a sound basis. One has only to recall the great writers of the past or present to realize this. Very few great and lasting reputations rest on a foundation of humor. Some there are, it is true, but they are exceptions—conspicuous mainly because there are so few of them. And even the great minds of humorous turn, such as Mark Twain or W. S. Gilbert, were not mere buffoons. They were philosophers and thinkers, with messages to convey. This sort of humor is too rare to expect it to be found to any appreciable extent among scenario writers; hence the difficulty of establishing a great reputation on this class of film production.

And yet the public craves for pictures that will bring a laugh or a smile, but apparently it has craved to a large extent in vain. Possibly it is this craving that has made people in many cases put up with the insufferable vaudeville comedians who now infest too many picture theatres. If vulgar vaudeville (not the more refined kind) is to be evicted from picture theatres it would seem quite probable that humorous films in sufficient number must be supplied to take their place.

It is to be feared also that motion picture producers have not studied the humorous film with the serious attention they have devoted to the more pretentious classes of dramatic productions. It has been argued before on this page, and will bear repetition now, that too many producers have slighted their comedies and farces, deeming them only trivial affairs, to be ground out with as little trouble as possible. Good comedy ideas are therefore spoiled in the making more often than any other class of films. Some of this is, no doubt, due to a want of appreciation as to what constitutes comedy. Nor is this misconception confined to the manufacturers. Some of the critics get off the track on this point also. Too often we see comedy treated as farce. The producer in endeavoring to force a laugh in a reasonable and logical, though humorous, story, permits his players to clown and burlesque their parts, which would have been more effective if played straight or if, in the case of character portrayals, played faithfully. And, on the other hand, we may sometimes notice that when the pro-

ducer has given us true comedy, with an honest effort to adhere to the natural, a critic will complain that the story was too thin or played too tamely. Because the spectators did not laugh their heads off he imagined that they did not find the story interesting and amusing.

It will be well to turn back, in considering the humorous or amusing film, to the Merit List which was selected by the readers of *The Minsion* last Fall and Winter. In the selections then made of the most popular motion pictures, we may find a hint as to what the patrons of the picture houses think of humorous subjects. Out of 148 film subjects that got on the Merit List, 20 were comedies or farces, but not one of these was of the slap-stick, china-smashing or chase variety. Every one had an interesting story as a basis, and appealed more to the milder sense of the humorous than to the boisterous. If the audible laughter of spectators had been the determining factor it is probable that not more than three or four of the Merit List comedies or farces would have had even a look in.

It is, therefore, apparent that in selecting humorous material, the film companies make a grave error if they require, as the publicity agents would put it, a laugh in every foot of film. Like the barrel of pepper that the new convert prayed might be sent to the starving widow: "Oh, Lord, this is too—much pepper." The picture story that has the spice of humor inserted only in the places where it is logically called for, and that also has good, healthy food as a basis for the spice, is the picture that will suit the most tastes. This is, therefore, the kind of humorous film that the producers should most cultivate in any increase of humorous production they may contemplate, and it may be assumed that they will undoubtedly seek to increase production along this line.

There are farces and farces and comedies and comedies, and it may be expected that we will get all kinds of them in the increased production which various companies are preparing to put out. The hope will be general, however, that the extra output of humor will show improvement rather than deterioration. This can be gained only by requiring each subject, as stated above, to tell a story—not a mere series of accidents or mishaps. By employing plots even the chase and the smash-up and the slap-stick styles of farce may be made acceptable and welcome. These forms of comicallities are in disrepute only because they have lost their originality. The first time one sees it on the screen the smashing of two dollars worth of cracked china conveys a shock that is akin to the humorous, but after one has seen the same thing for a few hundred times it ceases to be funny, because it ceases to surprise. But when the thing comes as an integral part of a consistent plot of humorous nature, it at once becomes more amusing than ever. So comedy producers need not shun the boisterous if they can furnish the right kind of excuse. There is a bit of the old Nick in all of us if it only be appealed to in the right way. If there isn't there is something lacking in our make-up.

Among the companies that are now doing their share to put the humorous forward more prominently, one of the Independent companies, the Nestor, is a conspicuous example, with its Mutt and Jeff cartoon series. The Essanay once ran a series of cartoon stories called Hank and Lank that met with pleasing popularity, and, in fact, this company has always maintained a consistent policy of comedy production which will, no doubt, be continued. The Lubin Company is also noted for its humor, which has taken on an improved character in recent months. The Biograph Company appears to recognize the demand, as for some time it has been issuing a comedy or semi-comedy reel every week—half of its production. The Edison Company has been releasing a fair amount of humorous material, and the Vitagraph has always maintained a good average, among its humor being many deliciously told love comedies. The Solax, an Independent company, has had special success with farces of novel character, and the Kalem Company has lately commenced the regular production of humorous films that are genuinely funny. The Pathe comedies and farces are always welcome and the public would like more of them. The American is liberal in farces, but when we have named these we have about covered the ground. Other companies, although issuing





MABEL TRUNELLE  
In "The Haunted Sentinel Tower"

an occasional comic, have done so only rarely. Improvement in this respect on their part and still further increase by those companies that are already producing humorous stuff may bring the percentage of laugh provoking films up to something like proper proportions—say 40 or 50 per cent. of the whole.

Careless exaggeration of statement is made on both sides of motion picture discussion. The *M. P. World* recently declared with more enthusiasm than sound sense: "In a year or two, we venture to predict, the public taste will be molded altogether by the products of the film makers, and thus molded will manifest itself in plain and numerous ways." Molded altogether! What of the printing press, the stage, the pulpit, the platform, the public schools, colleges, social, ethical and political organizations and many other influences? The *World* should have come down out of the clouds if it would be taken seriously. With more excuse for extreme opinion, because the individual was evidently ignorant of the truth, a writer in a New York evening paper in very properly combating the idea of official censorship as menace to liberty, recently said that it was a far cry from motion pictures to art. One could wish to take this gentleman by the nape of the neck and force him to see any one of many film productions that might be named, for instance Biograph's late production of Enoch Arden. If he could see in that film a "far cry" from art his prejudice could be counted as hopeless.

Speaking of Enoch Arden and its claims to fine art and poetic qualities, one point was neglected in the recent *Mirror* review. There were very few quotations from the poem interpolated in the film. The poetry of the story was conveyed almost wholly by the masterful blending of scene, action and dramatic expression. It was, in truth, a motion picture poem pure and simple.

THE SPECTATOR.

#### GOSSIP OF THE PHOTO PLAYERS.

Nat Willis makes his initial bow in a motion picture film for the Powers Company in a burlesque production called *The King of Kazam*, to be released July 15.

Robert Vignola, who is in Ireland with the O'Kalems, as the Kalem stock now in Ireland has been dubbed, writes that he kissed the "blarney stone" June 12. He and the other players are enjoying the trip immensely.

Fred Walton, formerly with Selig, has been engaged for the Powers stock.

Winnifred Greenwood, whose portrait appears in this issue of *THE MIRROR*, although rather new to the ranks of silent players, has sprung into immediate popularity with photoplay patrons. She is one of the most valued members of the Selig Eastern company, and the public will watch her career with interest. Her portrayal of the blind girl in the coming three-reel production of *The Two Orphans*, Kate Claxton's original part, is said to be an exceedingly realistic piece of work.

An enjoyable social event took place in the reception room of the Casco Theatre, Portland, Me., Thursday evening, the 15th. Manager M. C. Blumenberg entertained with a luncheon the members of the Edison Stock company who are stopping in the city while producing new photoplays, using the beautiful cape scenery as settings. The Edison players present were Mabel Trunelle and Laura

Sawyer, James Gordon, Herbert Prior, Richard Nell, Charles Sutton, J. S. Dawley, director, and F. Brace, photographer. During the evening these artists were presented to the audience and a special bill of solely Edison films was given.

The present roster of the Reliance stock company includes such actors as James Kirkwood, who is also the director; Mace Greenleaf, well known on the legitimate stage; Henry Walthall, long popular in pictures; Anthony O'Sullivan, and James Cooley. The leading women comprise Gertrude Robinson, Anita Van Buren, Georgianna Wilson, Dorothy Davenport, and May Wells. Miss Van Buren has played several successful leads in coming Reliance productions.

Stanner E. V. Taylor writes from Paris, where he and his wife (Marion Leonard) were stopping, that they are enjoying their trip abroad immensely, having been too busy sightseeing to pay much attention to motion picture studios and theatres. "One we could not escape, however," he writes, "because it occupies one of the most commanding business situations in town, and that is the 'American Biograph,' the only theatre here, by the way, that bears the name of an American firm."

The first picture to be released under the new régime at the Reliance studio is entitled *The Orphan*. It will appear July 1, and is said to be particularly appealing from the nature of the story, the work of the actors and the artistic scenes. Anthony O'Sullivan and Gertrude Robinson will appear in the leading roles.

#### CENSORSHIP IN PENNSYLVANIA.

Film manufacturers are to pay the penalty for neglecting to conduct a vigorous propaganda against the principle of efficient censorship, as urged by THE *MIRROR* from the start. The Governor of Pennsylvania has signed a law creating a salaried censor and one assistant in that State, whose approval must be had for every film exhibited in the State, and this approval must be noted on the film. Also \$2.50 must be paid for each examination. The abuses to which this power may be put, either through ignorance, narrowmindedness, or downright graft, are too apparent to need discussion. But even with fair-minded judgment displayed by this fifteen hundred dollar autocrat (imagine the brains that can be purchased at that price!) there is still the matter of needless red tape and official juggling of films to be contended with. The National Board (voluntary) must be satisfied; the Pennsylvania censor, who will have ideas of his own as to what is proper, must be obeyed; San Francisco's board and Chicago's police, each of differing minds, must be consulted, and if many more States or cities want to tinker with the pictures one can easily see the chaos that will result.

#### NEW TALKING PICTURE MACHINE.

The United Film Company has secured the patent rights for the Cuneophone Talking Pictures, which it is said have been successfully used in England for the last three years. The phonograph is manipulated by the operator in conjunction with the picture. When the film arrives at a certain point it is only necessary to start the phonograph, which may be timed and regulated to move in accord with the picture. If by any accident there is a loss or gaining of time, it can be instantly adjusted. It is claimed, to meet the emergency. It is the idea of this company to install these machines in the different houses exhibiting their pictures on a rental basis. It will be, they claim, especially valuable to smaller houses, as it may take the place of both pianist and singer.

This company now reports that contracts have been



"CARABOO BILL" COOPER



WINNIFRED GREENWOOD

Leading lady with the Selig Eastern Company

signed with thirty exchanges for the delivery of their releases. It is expected that they will be in a position to put out twelve reels a week by the middle of July. Two independent producers already in the field are reported to have affiliated themselves with this concern, also a Spanish film manufacturer. Two new companies of the new group are said to be the Victory and the Eagle.

#### NEAR-RIOTS IN ALPENA.

In Alpena, Mich., recent events serve to illustrate how much more seriously and vitally the motion picture is considered in smaller cities and towns than in the great cities. There the motion picture show is an institution to be fought for; it is a live issue. The Mayor of Alpena undertook to close the picture houses on Sunday under a blue law forbidding labor or public diversion on Sundays. The people, relying on a test case some time ago when a manager was tried by a jury and acquitted, insist that the houses shall be permitted to run on Sundays, and the managers ignored the Mayor's orders. He visited the houses Sunday, June 18, and each visit nearly created a riot when he tried to speak publicly and create a scene. Further developments are awaited.

#### FREEMAN PRESIDENT OF NEW COMPANY.

Chester M. Freeman, formerly associated with the late Film Import and Trading Company, has again entered the motion picture field as president of the Film Securities Company, which he says will release films of their own make in connection with several foreign producers. Associated with him in this enterprise are W. S. Milliken, manager of the United Film Company, and F. H. Van Dousan. Mr. Milliken will occupy the position of secretary, and the temporary office of this company is at his present address in the Theatrical Exchange Building. A half a million capital is reported, of which \$100,000 is said to be already paid in. Messrs. Freeman and Milliken are expecting to make a trip to Europe shortly for the purpose of interesting foreign trade and of obtaining the rights for handling the product of several manufacturers over there.

#### MILITARY PICTURES AT WASHINGTON.

The Solax Company has begun operations at Ft. Meyer, Washington, D. C., where they purpose to take a series of military pictures. The privileges of taking these pictures were secured through the influence of Wilbert Melville, managing director of the company and a former army man. The Fifteenth Cavalry at Ft. Meyer will appear throughout these series. After these releases the company expects to arrange a series of naval pictures.

#### "M. P. WORLD" ABSORBS "INDEX."

The announcement is made in the current issues of the *Film Index* and the *Moving Picture World* that the former paper has been purchased by the latter. This leaves the Licensed motion picture field without any organ or recognized mouthpiece, as the *World*, it is understood, will continue on a strictly independent or neutral basis, not espousing the cause of any faction, which is obviously the best attitude for any class journal to occupy. The *World* has the best wishes of THE *MIRROR* for its increased influence and prosperity.



## Reviews of Licensed Films

**The Indian's Sacrifice** (Lubin, June 19).—This is not what would be called a careful production, especially when one is mindful of what this company can do. When Elk returns to his people a civilized Indian they have little use for him. He treats the young squaw as a white man would and then is in disgrace because he will not do something—evidently marry her. He then meets with an accident that has nothing to do with the story. He then becomes a servant to a white family and follows the best daughter to the desert, where he gives his last drop of water to save her life and dies himself. The Indian costumes looked surprisingly new, and a tin pall was used in one scene. The acting is far from impressive.

**The Delayed Proposal** (Biograph, June 19).—This farce wins out on its amusing accumulation of types, the country boy and city girl being especially well conceived for this sort of work. The country boy falls in love with the city girl and decides to take a few days off to make love. Being rather unsuccessful, he buys a book on how to propose. He meets with several amusing adventures while practicing, but when he appears before the city girl she brings out her city sweetheart, and the country lover runs off to the mountains as fast as his legs can carry him.

**Reverend Youth** (Biograph, June 19).—A rather complete farce is herein played. It would almost seem that the producer had suddenly become tired of the thing and let it follow its course, for one wonders how the Biograph happened to do it. He is a young physician with no practice. He receives a letter from an old doctor in Kentucky saying that if he were older he might have his practice. He puts on a suit and goes. His sweetheart's man-hating aunt meets him there and shows her love for him by following him around in a forced, unnatural manner. In this way she stumbles upon him embracing her niece, who has come on unexpectedly to surprise him. The story does not fulfill its promises: one looked for greater complication and the success or non-success of the young man.

**A Thoroughbred** (Edison, June 20).—The usual jockey story is creditably and naturally unfolded upon this film upon and about the actual race course. Farley was in love with a girl who had much money backed upon his horse. If the action in the last part of the first scene was indicative of a proposal not taken seriously, it would seem better to have a scene and more explicit action. His rival plans to have Farley's horse doped, but the jockey dis-

covers the hostler in the act. In the fight the jockey's arm is injured. He hastens to Farley, leaving the horse unprotected, and tells him what has happened. Farley rides, wins the race and the girl of his heart, to the double defeat of his rival.

**The Stumbling Block** (Vitagraph, June 20).—Our friend Jean is once more displaying his histrionic abilities, but at the same time, while Jean is a most natural artist, one feels that one has some one else to thank for deceiving him into believing that Jean was really feeling all these things. It was strikingly ingenious in that respect. It is a delightful little comedy. Jean, Florence's dog, does not like Billy, so Florence decides she can never marry him. Billy overcomes the issue by stealing Jean for a period and making him his friend. He then returns him by messenger and Florence, unaware of the deception, accepts her lover because Jean has done so. The presence of the policeman after the missing of Jean was a natural touch, but as it gave promise of a different complication unfulfilled in the plot development. Perhaps it were best left out. It would seem to be the same way with Florence's friend discovering Jean at Billy's window—nothing came of it.

**The Mission Worker** (Relig, June 19).—An unusual story for picture and one that is decidedly entertaining. In that it grips one's attention and points a moral at the same time, is pronounced on this film. The character delineation is good, the rich Chinese merchant presenting a typical character, and in depicting life among the Chinese and the tenements the settings are in every way superior. The only cheap thing were big white letters announcing the fact that the lady was reading the Holy Bible, when it could have been left out or to the imagination entirely. The minister's daughter conducted a Chinese mission, where Hung Lee, a rich landlord, fell in love with her. At a reception given these people at her home he gives her a bracelet, much to the concern of a gentleman thought to be her brother but later proving to be her lover. Among the tenements the girl becomes acquainted with Hung Lee's tenants and learns of their abuse. She meets Hung Lee on one of the occasions just as he has sent a proposal to her by messenger. Arriving home, she realizes the uselessness of her work and decides in future to devote herself to these tenants. She is obliged to acknowledge her lover was right in his deductions.

**Winter Sports at Lucerne** (Pathe, June 19).—This film shows the operation of a

toboggan slide. The sportsmen descend on sleds, skates and by all sorts of processes.

**Over the Cliff** (Pathe, June 19).—This is an artistic picture in colors and agreeably presented. Its feature is the dashing of a crazy wagon over a cliff in which a man and woman meet death. Two mountebanks, a man and wife, are separated in their love by a woman of wealth. It is not thought that this woman would make her advances as she did before a crowd. The little wife is sent off by the mountebank, but returning she hears her husband and this woman talking within. She loosens the cart and sends it over the cliff, where both occupants meet their death.

**A Mexican Rose Garden** (Kalem, June 21).—There is a delicate and pretty sentiment connected with this poetical romance. The scenes are actually taken around an old Spanish mansion. Inset, the wealthy Mexican heiress, falls in love with her gardener, and when he serenades her she throws him a rose from the window. He falls to find it and believes his love hopeless. He retires to a convent. Here the title announces that old Benito lines adopt a ward, Bonita. Until subsequent events show it one imagines that this lady is the young line's mother instead of herself grown old. Old lines sees a similar love affair to her own repeated before her eyes. She dies, and her will is read it is learned that Bonita will inherit the property only if she does not marry and consent to care for the rose garden. If she does, the property reverts to a name concealed in an envelope. Bonita destroys the garden, thus forfeiting her right, and the property reverts to the old monk, lines's old lover. Bonita and the gardener transplant the garden, but it is evident that Bonita does not get the property—which perhaps was what the old amorita desired, that money might not stand in the way of true love, as had been her fate. Yet there seemed a certain unjustness in it.

**For the Sins of the Fathers** (Pathe, June 21).—A young man leaves for the West and bids his sweetheart good-by. One year later he strikes gold and buys an Indian squaw for a wife. One wonders why he did not send for his sweetheart: there apparently was no obstacle. Five years after this he receives a letter from this girl saying her father had died and she was coming on to live with him. Her conduct was presumptuous, to say the least, as she had evidently not heard from him for six years. His squaw, aroused by a photograph of this girl found by her young son, on receiving the letter conveying this information, takes it to her tribe, where it is too skillfully opened and the contents learned. The chief and family meet the girl at the station and explain. They retire when the man appears. He then proceeds to the extraordinary thing of bringing a minister there to the station. He is confronted by his deposed Indian wife, and the girl goes back on the incoming train. The brutal manner in which the

## ESSANAY

### Three Reels Every Week

Tuesday—Friday—Saturday

GET EVERY ONE OF THEM

man is played makes him unnatural and unconvincing, and results in lack of sympathy. Had the plot been differently constructed it would have been a different matter.

**She Got the Money** (Essanay, June 20).—This is a clever shift, well put on and very well played. A wife who had left her husband was on her way back to him when she ran out of money and stopped at a hotel to wait for funds. Here she wrote to her mother that she was going to blot out the past and go back to hubby. She spoiled the first sheet of paper she used, by an ink blot that made it look like "blow out," and the bellboy, picking up this discarded paper and seeing her playing with a toy fan that looked like a pistol, assumed that it was a case of intended suicide. He ran to the landlord and the landlord begged the lady not to do it in his hotel, giving her money to go somewhere else. So she got the money and the landlord got the run. The latter's faces at the camera at the end might have been spared. Otherwise Harry Cashman played the part well, and Joe Daily as the bellboy was equally good. The part of the lady was not quite realized at certain points.

**The Cat Came Back** (Essanay, June 20).—Cashman and Daily appearing as the comedians in this farce on the same night with the preceding, would seem to have been bad policy. The story alone was somewhat thin. The two men were kept awake one night by the cat. They caught it, put it in a bag and threw it into the river. A boy on a boat rescued it, but not being allowed to keep it carried it to his house and put it into a bathtub that messenger was delivering to the man who had previously tried to drown the cat. So the animal came back. There appeared to be no logical reason why the boy should have put the cat in this particular box and this weakened the story.

**Range Fals** (Relig, June 20).—This film drama is extremely powerful and effective—one of the best acted and produced pictures of the week. The story is frankly Damon and Prithias, with the setting transferred to the cowboy West, and so well is it done that it appears wonderfully logical. For Damon and Prithias read Dave and Steve, and for the tyrant read Judge Lynch. Steve (Robert Bosworth) got drunk and accidentally shot a man in a dance house quarrel. It was decided before Judge Lynch that he must hang. He wanted to go home to bid his dear old mother good-by, and the Vigilance Committee accepted Dave (W. T. Santachi) as hostage. At home, while Steve was saying his farewell, an Indian lad, well played by Betty Hart, who loved and worshipped him, went out and killed his horse and set loose all the other horses on the ranch. In his race Steve nearly choked the poor lad to death, and then had to run on foot over 12 miles of rough country to get back in time. Dave was standing with the rope about his neck for Judge Lynch demanded his tribute when Steve staggered in to meet his fate. He was saved by news that the man shot was recovering.

**A Cure for Dyspepsia** (Edison, June 21).—Here is a comedy with a clearly conceived, logical and novel plot, and it is played with that attention to natural realism for which the Edison producers have become justly famous. Father (Mr. Cumpson) has dyspepsia and his sister sends him a bottle of medicine which he rejects. Mother, having bought a bottle of cooking brandy, throws out the medicine and uses the bottle to conceal the brandy, because father is a prohibitionist. Daughter has a lover whom father sees coming out of a saloon where he had been to collect rent. Father will listen to no explanations and forbids the marriage. He is so enraged that he has a return of the dyspepsia and hurls up the bottle, from which he takes copious doses with the inevitable result. Daughter and lover, who have been consoling each other, observe this operation, and when father falls into a stupor they put the brandy bottle in place of the medicine bottle, and father is caught with the bottle. His consent now follows as a matter of course. Mr. Cumpson was at his best; Carrie Ward as the mother was delightful; Trilzie Dinamore and Edward Boulden played the lovers excellently.

**A Comedy of Understanding** (Edison, June 21).—This is an amusing little conceit, showing a street crossing where water has collected. The camera was so directed that we see only the pedestrians up to the knees. The policeman carries the ladies across; the boys do the same for the schoolgirls. Two girls' lovers appear and are delayed. The girl's mother comes in pursuit, but when the youth carries his sweetheart across mother cannot follow.

**Avenged** (Eclipse, June 21).—Splendidly acted with all the grace of the finished French players, this tragedy is strong and impressive. It is a story of ancient Gaul. A warrior's wife repulses another warrior, and the latter waylays and kills him. The wife in revenge pretends to accept the love of the murderer, and at the Druidical wedding, which is represented with commendable detail, she gives him poisoned wine, brewed for her by an old woman of the forest, whom she and her husband had befriended. Thus was justice done in the primitive past.

**Max Comes Home** (Pathe, June 19).—After the night before, Max comes home, but fails to stop on the first apartment where his parents live. He is heard out by each successive apartment as he goes up, until at last he arrives at the top, where he walks in upon a miser. He is sent rolling down the stairs to his awaiting parents. That is the story, but Max does it—no more need be said.

**Told in the Riez** (Relig, June 22).—A thoroughly dramatic story is finely played in this film. It is natural and gripping in treatment, although the addition of a few more scenes would have prevented the rather too sudden happening of events by giving the necessary sequence leading to them. A scene showing the husband's escape would also have been acceptable. She tries to prevent her husband from attempting highway robbery. She fails, and the next she hears of him is a news item saying that he had met death in the river while trying to escape. At length she marries another man. Her former husband then returns and is hunted down by the sheriff. Meeting with an accident, he is sheltered in the wife's cabin and compels her to go away with him. He is followed with her and shot.

**Higgins vs. Judsons** (Lubin, June 22).—A family feud is the basis for this cleverly conceived little comedy. Higgins and Judson owned adjacent estates. Higgins placed a sign on a tree bounding their property, to the

# BIOGRAPH FILMS



Released June 26, 1911

## HER SACRIFICE

The Extreme to which Love Directed

Never condemn, even though appearances may be convincing. The young son of a wealthy Mexican house returns home from school. He is the only son of a widowed mother, whose heart leans only for him. He becomes fascinated by a pretty but low harnaid, who really returns his love. He is the first person she has honestly and truly loved. The mother finding her efforts to break his attachment for the girl futile, appeals to her, showing that by such an alliance the boy would lose his name, his high honor, trying to prove that if she really loved him she would give him up. The girl realizes the situation and swears to do as the mother wishes, and so pretends a deception with an old-time suitor. It has its effect, for the young man goes away disgusted, but almost heart-broken. No sooner has he gone than she casts aside this lover with repulsion. This man sees that her heart is the young man's alone, and goes after him with sinister men. She, fearing for this lover's mad jealousy, follows, and as he fires throws herself between the two, receiving the fatal shot. Her only recompense was her dying in his arms, he now knowing the extent of her love for him.

Approximate Length, 998 feet.



Released June 29, 1911

## FIGHTING BLOOD

The Spirit of Patriotism Instilled in Youth

The value of instilling the spirit of patriotism in children is clearly shown in this Biograph subject, which for spectacular thrill has never been excelled, if ever equaled. An old soldier on the frontier, the father of a dozen children, a staunch patriot himself, brings these children up with rigid military training. He conducts his household as a garrison with strict discipline, drills, etc. On the evening of the day the picture opens, the oldest boy wishes to go out to make a call on his sweetheart, but the old soldier commands the boy to stay at home. This command the boy is loath to obey, but his father, himself brought up under rigid military rule, falls at this insubordination of the boy, and threatens that if the boy goes out he goes for good. The boy does go, however, and returning finds sure enough the door barred against him. Mad and homeless he wanders, but it is fortunate he does, for the next morning he views from a distance a tribe of Indians starting out on the warpath. With this lead, he, with valiant effort, secures the aid of a troop of patrolling soldiers who rescue the boy's family and sweetheart just in time. The military training imposed by the old soldier stood in good, as it was the means of holding the Indians at bay until help arrived.

Approximate Length, 1,000 feet.

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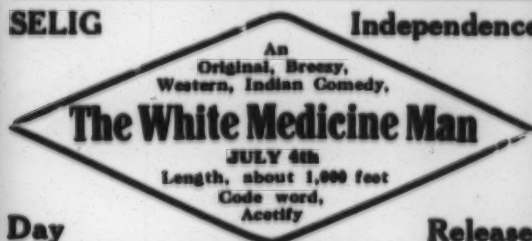
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June 29, 1911

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Length about 1000 feet

July 6, 1911

### THE GREAT HEART OF THE WEST

Jack went West for lung trouble and was cured, only to be smitten with a tender disease of the heart—love. The latter he carried with him through life.

Length about 1000 feet

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A story told on a cattle ranch in the Far West.

Released Monday, July 3d.

Length, 1000 feet

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A CORKING COMEDY.

Featuring FREDERICK SANTLEY as The Cook

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To the Aid of Stonewall Jackson

## AN EXPLOIT OF THE GIRL SPY

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Featuring GENE GAUNTIER as Nan the Girl Spy

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FILMS

Great Fourth of July Film

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Pictures Never Shown on the Screen Before

Washington's birthplace at Wakefield, on the Potomac, Alexandria, Va., the town he helped to survey when he was 16 years old; Old Christ Church, where he worshiped; Carlyle House, where he received his commission as Major in the British Army; his Headquarters at Valley Forge, and other scenes at this spot where the little Continental Army went through such horrors of starvation and cold. Independence Hall, Philadelphia, where he received his Commission as Commander-in-Chief. Betsy Ross's house, where he, in company with two other gentlemen, received the first flag of the Union. Yorktown, where he accomplished the unprecedented victory and received the surrender of Cornwallis. The remains of the house where he spent his honeymoon. Pictures of his swords, uniform and revolutionary camp-kit. Some of his letters, showing his signature, and his magnificent home, Mt. Vernon, on the Potomac, to which he retired to private life, and finally his simple but stately tomb. The film ends with a picture of Washington and the flag in colors and makes a unique and absolutely unsurpassed picture for a 4th of July celebration.

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object that any Judson found on the north side of the tree would meet death. He was followed by Judson with a similar plan referring to the south side. Now Higgins' son loved Judson's daughter, and Judson's son loved Higgins' daughter, and between them they planned to end the war. They obtained their respective fathers' consent and removed the bullets. After putting them back they summoned them both to the tree, where they shot their bulletless cartridges at each other. The children then persuaded their fathers that they were too bad as shots to have a war. This was brought out in the title: not so much in the acting. Their reconciliation seems too obvious for the best effect. Some occurrence showing why they should have been friends or a sudden change at their actions would perhaps have held up the comedy at this point.

**The Kiss of Mary Jane** (Mellies, June 28).—Again the Mellies players give us a Western story with more in it than is common in those of this class. Mary Jane sees a horse-thief being led away to be hanged and her woman's heart melts in pity for him. She gives him water and in an excess of pity kisses him. Later he escapes and she helps to conceal him, but when he sees that his presence in her room will ruin her reputation he goes out and is caught. Again she comes to his rescue, for he had given evidence that his better nature had been touched. She confronts the leader of the Vigilance Committee with a letter he had sent her promising to give her his aid when she might demand it, because she had nursed his sick wife back to health. The leader makes

good and the horse-thief is freed. It would now seem that he should have gone about his business, and it is with a disagreeable shock that we see Mary Jane lead him to a priest to be married. Miss Storey played Mary Jane excellently. William Clifford was good as the thief, but the leader of the committee was the best played part.

**The Primal Call** (Biograph, June 22).—There is a striking and entirely plausible idea in this film—the love that a refined woman may have for the big and masterful, though uncultured man. She was engaged to wed a millionaire, who was called libelous, although that hardly seemed to describe him. She did not love him; it was to be a marriage for money. At the seashore she met the skipper of a tramp steamer, and admired his great, robust strength, although he appeared to despise her. But she won him by woman's arts, and agreed to marry him. When her millionaire came she thought better of it, but the rough sailor was not to be fooled. He knocked the feeble objectors down, seized the girl, and carried her off to his boat, where she became submissive to his brutal force and stood cheerfully to be married by a kid-snapped parson. In the first scenes showing the engagement to the millionaire the acting is unexpressive, and there is much going and coming that means nothing, but once the big sailor comes into the picture we see human nature and red blood presented with a master hand. Every scene and movement is then harmonious in conveying the true meaning of the story.

**His Misadventure** (Edison, June 23).—Taken from Thomas W. Hanshaw's Purple and Fine Linen, this film is particularly pleasing from the natural movement of its scenario, and the equally natural portrayal of the wife (Miriam Nesbitt) and the husband (Robert Conness). It is exceptionally well mounted. Against his wife's wishes a husband invests his fortune in the Consolidated Milling Company. He meets with an accident that deprives him of the use of his lower limbs, and the physician prescribes quiet and attention. The company goes to pieces, and when the creditors come to remove the furnishings of the house, she gives up her jewels that her husband's room may be untouched. She continues the service of the valet, and goes on the stage to support her husband. He accuses her of neglect, and one night while she is away at the theatre the lamp overturns and sets fire to the room. The excitement gives him the use of his limbs, and he is able to put the fire out. Thus he is cured, and learns of his wife's sacrifice.

**Tabarin's Wife** (Pathe, June 23).—This film is reminiscent of the Italian opera, *Il Pagliacci*, and is made as fully dramatic in picture if not more so than in opera. Tabarin's troop of strolling players arrive in town, followed by a lover of Tabarin's wife. The performance they give is a woman's deception of her husband, discovered by a note from the lover. While Tabarin is waiting his cue he discovers a real note written by the real lover of his wife. On his entrance he brings this note in place of the stage one, and a real scene takes place. In the end his wife, while the lover bends over his prostrate body and he is borne away by the officers. The acting is excellent.

**Volendam, Holland** (Pathe, June 23).—This interesting city of canals is entertainingly depicted in this film. The industry is duck raising, a clear idea of which is given. There are 3,000 inhabitants and 800,000 ducks.

**Loan Wolf's Head** (Kalem, June 23).—An apparent ignorance of human nature as well as law and government on the part of the scenario writer makes this story, otherwise of some strength and interest, rather ridiculous in its fundamental action. An Indian attacks a soldier (we do not know whether fatally or not), and he is arrested by the soldiers at the reservation. No trial, civil or military, is hinted at, but we are told that the Indian must die. An uprising of the tribe is now threatened, and the colonel who has been represented as having an impossible life and death power over the Indian, is induced by the chaplain to release the prisoner in the hope of stopping the uprising. If it does stop the story, the story ending when the released Indian shooting the chaplain, to carry out a vow he had made to kill the first white man he set eyes upon. As the chaplain and the latter's sweetheart had been his sole friends this was a very un-Indian like, to say the least. The climax, the expiring chaplain puts his sweetheart's hand in that of a lieutenant, previously his rejected rival, and bids them get married. And she accepts the idea with apparent cheerfulness.

**The Sleep Walker** (Vitagraph, June 23).—The wonderful attitude of the Vitagraph forces for simulating the natural, gives force and expression to this story, which without it might have been a farce, for nothing is more difficult to convey convincingly than a genuine appearance to a trance scene. The story is simplicity itself, which rather adds to the effect in this case. The young girl was a thief in her sleep, the stolen articles were found in her room, and she was about to be ruined for life, when it was discovered that she was a sleep-walker and was thus guilty of no intentional crime. The little love episode that was woven into the plot gave added interest.

**The Ransom** (Gaumont, June 24).—Here is a well acted story of some dramatic strength and unity. It is made further agreeable by the presence of the little Gaumont Jimmie. Two criminals kidnap the young daughter of a judge, threatening him by letter that he will not see her again if he does not release the prisoners which have just been brought before him. It is not clear that he convicts them at this point. A scene showing them put back in their cells would have been acceptable. But it is at this point Jimmie appears and tells them where the daughter is. With two officers the judge goes to the house and arrests the rest of the gang and rescues his daughter. Jimmie is rewarded with a kiss.

**Old Indian Days** (Pathe, June 24).—This is somewhat in the nature of a poetical picture and as such is exceedingly interesting and impressive. It is thought, however, that the verses used as subtitles rather mar than help the action. The picture in itself so ably expresses the theme and the verses are hardly as masterful as the interpretation of the players. Red Antelope wins Juanita. A friendly tribe visits his tribe and that night the chief stakes Juanita against a horse while gambling with the other chief. Juanita reverts to the other, but Red Antelope protests. Juanita is commanded to depart with the other tribe, and Red Antelope is condemned to die. Juanita returns and begs his guardman to release him as he lies in torture. The Indian consents, but wonders how the chief's tribe will behave on the morrow. It is an exceptionally fine picture in every way. Whether it depicts the actual Indian character would perhaps be a disputed and uninvolved question. As a fantasy it is thoroughly enjoyable.

**The Hidden Mine** (Essanay, June 24).—The hidden mine appears to come as an afterthought in this story, being discovered on the



## THE LITTLE REBEL

Released Saturday, July 1

A heart-stirring love story with scenes laid in Civil War times. The plot has many novel points. Costuming is correct and acting faithful, natural, true to life. One of the best war-love stories ever seen on the screen. Length about 1000 feet.



**DOUBLE REEL**  
Released  
Monday, July 3  
**His Birthday**

The jealousy of a business man and how his wife overcame it. Length about 690 feet.

**Foxy Izzy**

A rippling comedy that will keep 'em laughing every minute. Length about 315 feet.

## THE SNAKE BITE

Released Thursday, July 6

Like the love story of Adam and Eve, this one has a serpent in it. Scenes laid on a western ranch. A dandy. Length about 1000 feet.

3 Lubin Reels a Week, beginning July 1.

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site of the cabin which a prospector had built and which was burned down by renegade Indians. The prospector, after searching in vain for gold, found his wife and child one day menaced by two Indians. He held up the offenders at his revolver point, while his wife whipped them with a rawhide. They, of course, swore vengeance, and by leading off the family cow got the prospector away from home long enough to permit them setting fire to the cabin. In going over the ruins the prospector found the traces of gold. When the wife ran out of the burning cabin with her child she was barefooted, and when she appeared on the outside she had on a nice new pair of shoes. Quick work. The acting was very good in parts, especially when the prospector stood by while the wife wielded the whip.

**Barriers Burned Away** (Vitagraph, June 24).—Again has this company lifted a meagre story by the sole effect of natural presentation. It all looks like it might have been. Two brothers and their wives quarrel over a game of cards, and their respective children are

forbidden to play together. They disobey, however, and in building a bonfire set fire to a barn, where they had climbed to the loft after eggs. One of the brothers at the risk of his life rescues the children and amity is again restored. The reconciliation scene with the burning barn for a background, to which the players paid no attention, was the one inartistic bit of work, because it was the only action that did not appear quite natural.

**Two Overcoats** (Vitagraph, June 24).—Messrs. Shea and Bunney, the two eccentric Vitagraph comedians, succeed in making this rather odd humorous idea quite funny. They buy overcoats just alike, exchange them at a restaurant and get into trouble. Shea on calling on his sweetheart and Bunney at home with his wife, for there is in the pocket of each coat an extremely suspicious letter. Later the two men meet at a bar, where they have gone to drown their sorrows, discover the mistake of the coats and square the matter with their respective women, well played by Flora Finch and Kate Price.

## Reviews of Independent Films

**San Bonnet Sue** (Yankee, June 10).—This performance is something like the rocky road to Dublin—it goes by jumps. A young survivor with his party finds a rich deposit of iron on the land owned by a young girl. He falls in love with her and promises to stick up for her rights in the negotiations of a syndicate that desires to buy the land for operation. His jealous rival steals the will bequeathing her the property, but it is recovered and all is well. It is not seen what great good the stealing of the will would accomplish, as nobody could realize on it but the girl. Had the aunt been played as a character old woman it would seem to have been better. Her smoking was a lack of good taste, and the last scene, hardly belonging to the story, where she sicks at a cigarette, is not amusing. One could not call the production up to the prevailing standard of picture.

**Tommy Gets a Trumpet** (Eclair, June 19).—Tommy is quite a big boy to play with a trumpet, but he buys one with the marvellous power of blowing all before it. He blows through the side of a store, stands in the square and blows back all the objects the neighbors throw at him. By a rather unique process he raises the floor of the apartment above, where sings the discordant tenor, and at last blows his pursuers back up the street and away.

**The Ingenious Accident** (Eclair, June 19).—A pleasing little comedy is handled with clearness and grace upon this film and is agreeably enacted. It tells in a new way the vanquishing of the cowardly lover by the hero. Suzanne's father desires her to marry Raoul, but she prefers Gaston. Suzanne with her father and Raoul start on a journey up the mountains. Gaston makes a bargain with the guide and takes his place, and leads her donkey up the mountain side. They climb under a precipice and Suzanne assumes to be caught there, while Gaston goes about informing the party that she has tumbled over and is caught in the rocks below. Raoul refuses to be lowered on the rope, but Gaston wins his sweetheart and the father's consent by making the mock rescue. All for a Big Order (Imo., June 19).—A rather improbable farce, based on an improbable situation, in that no human man would be

likely to surrender his wife to such a possible outrage, and even if he had it is not conceivable that he would act just as he did—even farce must win by exaggerated possibilities. A large buyer was coming to the city, and a friend put him wise to the fact that the way to get a large order out of him was to smooth the way with a fair young lady. Unable to find the fair one, he asks his wife to undertake the responsibility and she consents—a rather unnatural woman. Her husband becomes insanely jealous and follows her to the theatre and cafe, where he makes the truth known. Much to his surprise, he receives a large order on the return of his customer. It is overacted for the best effect; it has, however, a certain quality of amusement.

**The Dude Cowboy** (Bison, June 20).—Colly Fitsonville arrives at the ranch and persists in his attentions on the ranchman's daughter. The cow punchers pile in upon him at the park where he is making love to the girl, supposed to live on a Western ranch, and taking him to the stables place him over the sawhorse and spank him. Then the two girls give them their dresses and they compel the Chinese cook and negro to put them on. They are stationed at different points and Colly comes along and makes love to each in turn. It would seem meeting with one would have been enough for him. Then the boys scare the life out of him and send him off on his horse. These later scenes seemed tinted for moonlight, but the last scene was not. It has the impression of being clumsy, because so many characters tumble through the scenes after the dude rather unnaturally.

**How Women Win** (Powers, June 20).—The husband refuses to permit his wife to be a suffragette, and when the other women of this organization enter he puts them out. At their meeting the suffragettes decide to send a committee to persuade him. Their defiant methods fail to win until a persuasive feminine creature attempts it. Then he becomes enthusiastic and leads the band of cheerers home to his wife. It would seem to point a moral, but the treatment is a little too bold for the best effect.

**A Spring Tragedy** (Powers, June 20).—

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The point to this film is rather vague and therefore what amusement was intended is lost. The young man sends his sweetheart a spring bouquet, telling her to meet him. On the way to the meeting place she meets a man with a knife. He drops it and the lover appears. The man returns for his knife. Later when sitting on the bench the lover returns to get something for the girl, and what looks like the man divides the bushes and steals her hat. On the lover's return he marches out behind the bushes with a cow, implying that it was the cow that had eaten the hat. The illusion was too clumsy for that.

**Coffin Ship** (Thanhouser, June 20).—The realism that Thanhouser is bringing into his backgrounds by actual scenes of the subject at hand is again manifested in this picture. One is carried around the wharves and aboard two old smacks, one of which to all appearances goes through the process of sinking. The story is naturally and consistently told and as well acted. Jack, the captain of the coffin ship, has married secretly the owner's daughter. The old man refuses to repair the ship and Jack is obliged to put to sea in a rotten boat. When the ship is well under way Jack's young wife appears before him. She had concealed herself in the hatch to surprise him. The strenuous use of the pumps fail to keep the water out of the ship and she gradually sinks. The men escape with the only boat, and the captain and wife seek safety on a raft. They are picked up by a passing smack and taken back home, where the father vows that no more coffin ships shall go to sea—a natural ending; most producers would have had him suffer some tragic end. This man's sufferings were mental.

**For Her Sin** (Champion, June 21).—It seems a shame to be obliged so often to criticize a film by this company. There is no doubt but the producers are striving their best to turn out creditable work, but unfortunately they don't seem to know how. The players appeared to be capable and the settings were really excellent, but the story—well, the spectators laughed continually toward the end, although it was all intended to be very pathetic. The poor, sickle woman was indeed in a sorry plight. She threw over the heavy to marry the hero; the hero, who was to be the mistress of the heavy, left the heavy to go back to her husband when she found the latter was going to marry a girl out West; got the a. b. from hubby and came wailing back to the heavy, who promptly kicked her out. In all this pairing off and re-pairing there was no hint of a divorce. Perhaps the hero is doing time now for bigamy; if not, the author of the scenario ought to be locked up for the crime.

**The Price of Vanity** (Reliance, June 21).—The theme of this story is commendable—an endeavor to enforce the lesson that crime is too high a price to pay for vanity; but the manner of presenting the argument was too overdrawn and unnatural to be impressive. The vain young wife of a mill foreman sells some unexplained secret of the union to the mill owner, said secret being contained in a big pocketbook which she handed over for a roll of bills. When a committee of the men made demands of the boss, he betrayed knowledge of their affairs that convinced them that somebody had been blabbing. He lay at once accused the foreman, although the pocketbook had not yet been missed. At their demand the foreman was discharged. He went home to his wife, discovered the loss of the pocketbook, heard her confession and then deserted her. The thought that things were burning up guilty money, but it didn't seem to do a bit of good. Although there were many threats in the story that something would happen, nothing much came off except that the foreman lost his job and the wife lost her husband. The story is rather materialized; the wife didn't get her fine clothes; the boss didn't have any apparent use for the pocketbook. Marlon Leonard as the wife introduced and followed every action by copious demonstrations to the camera that weakened the final effect of her work. The general management of the scenes was excellent.

**Lake Verbano, Italy** (Ambrosio, June 21).—These are extremely pretty scenes photographed in a manner that brings out every point of beauty of water and landscape in a most romantic locality.

**Twisted Limbs and His Rescuer** (Ambrosio, June 21).—If the comedian had not insulted the spectators so constantly by explaining every thought to the camera as if the public must be a set of blithering idiots, this farce would have been much funnier. It was noted that absolutely the only laughs occurred when Twisted Limbs was not making faces to the front. He was supposed to be down and out, when he had a bright idea—finger to forehead. He would pretend to threaten suicide, and thus work on the sympathies of a rich man. The game succeeded, and he got fine clothes, plenty to eat, money, an automobile with which he created a lot of havoc, and finally his benefactor's daughter was allowed to marry him, after which he made more faces to the front, large size.

**On the Brink** (Rex, June 22).—This picture succeeds in giving some views around a fisher village, which are very cleverly done, and the result is some very picturesque scenes. The scenario has the appearance of being suddenly thrown together to meet the occasion and cannot arouse much enthusiasm from anybody. A girl of the village is obliged to support her foolish brother. She secretly loves a young fisherman, and follows a party of tourists around the village as he conducts them, fearing he will fall in love with the young lady. The rest of the story is the endeavor of the foolish brother to get her out of the cellar, where she was confined by the accidental shutting of the door. The lover coming in from sea, though he was last seen on land, rescued her. The character of the foolish brother was all conceived.

**An Unbearable But Not Wicked Son** (Itala, June 22).—A detective has a son that is not the joy of his life, because of his disinclination to work and to enjoy himself at poolrooms. His father finds a pocketbook belonging to the collector of a bank, and writes to him, informing him of the fact. Meanwhile his son removes a forty-pound note from the pocketbook to pay his pool debts. His parents discover the theft, but he saves their honor by going out and engaging himself for three years as a seaman with forty pound on advance ac-

count. As may be seen, it is a clean, simple story. The acting is agreeable; but, of course, foreign. It is regretted that the detective's wife tucked her napkin under her chin, and even ate with her knife.

**Porter of War** (Imp., June 22).—The verses used as subtitles to this picture seem to confuse and interrupt the action. Perhaps more explicit titles would have been better, for after the witnessing of the film this reviewer failed to arrive at any definite conclusion as to what it was all about. He was mindful that there was exceptionally good backgrounds and the details of the period were skillfully worked. The actors also moved with grace and precision. Lincoln and his cabinet were pleasingly represented. There was an excellent skirmish between two opposing forces. The story is about two brothers, one blue and one gray, who meet while on picket duty. One is shot and the other is granted permission to take him home. Some very excellent pictures were also introduced after the story is done.

**Marked for Life** (Solax, June 23).—This is a thoroughly impressive performance and exceptionally well acted and blended together with details carefully worked out. The scenario, however, has been undertaken a number of times by different other producers. Travis is a pianist with a huge scar on his face. He is attracted to a young woman who is blind and a violinist. She becomes his pupil and he marries her. Later, in a scene, she sees well played scenes, she recovers her sight after an operation, but proves to him that the scar makes no difference. There are many pleasing effects in light and shade throughout the picture, also in scenes chosen and in the management of players.

**Fox Grandmas** (Thanhouser, June 23).—A clever little comedy is made exceptionally entertaining by the delightful presence and work of the lady playing the role of the grandmother. Her portrayals have always been a pleasure to witness. When she receives a letter from her niece to the effect that a young broker has proposed to her, grandma, although a simple-hearted country woman, decides to go to the city to test this young man's sincerity. As she is a wealthy lady she fears the young man is after the money that belongs to herself and niece. She stops at an expensive hotel and transforms herself into a grande dame. After consulting the young broker about business matters he becomes very much interested in her. She invites him out to her country estate. She gathers her niece and friends about her, and when the young man arrives and proposes, she calls them in, shows them her rings and thus exposes his cupidity. The settings are in good keeping. The country boy in the city was exaggerated too much for natural effect.

**The Foreman's Mine** (Bison, June 23).—A ranch foreman discovers a mine and sets out to start operations. He is followed by his rival in love, who creeps up behind him and sets off the mine. An explosion follows which causes his blindness. The explosion seemed to take place some distance from the spot intended and the condition of the rock was not much changed. The accident causes the fellow to be stricken blind and the pain drives him insane. Two prospectors befriended him and the villain, who is fatally shot. A week later the foreman undergoes a miraculously successful operation on his eyes. It is up to the Bison standard.

**Oh, Say, Jim** (Powers, June 24).—Rather much overplayed, and lacking in natural consistent action, this picture does not reach the excellence it might. Jim and the message-bearer looked very much alike. This character and his sweetheart, with their subsequent marriage, seemed unnecessary to the story. The last business and the girl's taking it seemed too unnatural and far-fetched. The idea involved is how Jim finally came it over Bill, who was always summoning him over to his house to see something new, first a wife and then a baby. Then Bill's wife's sister came and was captured by Jim, and married before she reached Bill's house. A number of years afterwards Jim called on Bill and ushered in his eight children to see Bill's one. The messenger was present with an equally large family.

**Footshead is Jealous** (Itala, June 24).—Footshead discovers a note written to his wife, making an appointment to meet a man at four o'clock. He follows her after the usual Footshead method that carries all before it, to find she has made an appointment with a photographer to photograph her with a son of a gun.

**On the Snowy Summits of Mt. Blaine** (Itala, June 24).—Some remarkable views of this snow-covered peak are herein shown at a great height. In some scenes a snowstorm is uncut work.

**What the Tide Told** (Reliance, June 24).—The backgrounds of the sea and the fisher life form the chief interest in this picture. It is well acted. The characters are prone to select strange places for proposals and to ask the father's consent a little too much in public. It is also confusing to leave a character in one place to have him appear immediately in another otherwise occupied. The different parties returned from sea without ever having gone out. John was beloved of his old aunt, who willed him all her property. When John's rival heard of this he poisoned some cider and brought it to the two. Just what he expected to accomplish is not clear; it might be a number of things. The old aunt drinks and dies, and John is accused of her death. John's sweetheart then sees the rival throw a box into the sea. She finds it later in a net. It is brought to the prison and John is cleared. It is not seen just how he could be cleared so easily and it is thought that the rival was indeed a stupid fellow not to smash the bottle outright instead of inclosing it in a box and casting it into the sea.

#### ECLAIR AMERICAN STUDIOS.

The new American laboratories and studios of the Eclair Company of Paris are nearing completion. They have selected Fort Lee for the site of the new enterprise and expect to make their initial release early in September. Experts from the European factories will have charge of the technical departments, while American directors and acting talent will be seen in the new productions. The same high photographic quality peculiar to Eclair products will be found in the American films bearing the same name. The Eclair factories are constructed on the unit system. Raw material enters at one end and emerges from the other ready for the theatre without traversing the same course twice. Every modern convenience is being installed. Upwards of fifty cases of fine printing, perforating and developing machinery arrived from Paris on the last steamer, and this is being put into place ready for operation.

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	Feet.
(Bio.) Her Sacrifice. Drama.....	998
(Pathe) The Sublime Pardon. Drama.....	804
(Pathe) Transportation in Siam.....	184
(Selig) The Reporter. Com.....	...
(Selig) Scenes of Our Navy. Educ.....	...
(Kalem) Juarez, After the Battle.....	1000
(Lubin) How the Story Grew. Com.....	600
(Lubin) The Sleepy Tramps. Com.....	400

June 27, 1911.

(Vita.) A Quaker Mother. Drama.....	1000
(Edison) The Crusader. Drama.....	1000
(S. & A.) Baseball Star from Bingville. Com.....	1000
(Selig) A Sacrifice to Civilization.....	1000
(Gau.) Village Gospel. Drama.....	1000
June 28, 1911.	
(Edison) How Willie Raised Tobacco.....	1000
(Pathe) The Stepladders. Drama.....	932
(Kalem) The Jolliter. Com.....	995
(Vita.) Courage of Sorts. Drama.....	1000
(Eclipse) The Taming of the Shrew. Drama.....	1000

June 29, 1911.

(Bio.) Fighting Blood. Drama.....	1000
(Selig) The New Editor. Com.....	1000
(Lubin) Rescued in Time. Drama.....	1000
(Melies) The Honor of the Flag.....	1000
(Pathe) Passing of Dappled Fawn.....	680
(Pathe) Tin Mines and Foundry in Malacca.....	320

June 30, 1911.

(Pathe) The Sultan Gypsy. Drama.....	512
(Pathe) Water Bees and Its Young.....	426
(Vita.) Battle Hymn of the Republic.....	1000
(Edison) The Star Spangled Banner.....	1000
(Kalem) The Little Soldier of '84.....	940

July 1, 1911.

(Pathe) A Mother and Sons of '76.....	1000
(S. & A.) The Sheriff's Brother. Drama.....	1000
(Vita.) Tested by the Flag. Drama.....	1000
(Gau.) Jimmie's Trick. Com.....	300
(Gau.) Oasis in Sahara Desert. Travel.....	700

July 2, 1911.

(Bio.) The Wonderful Eye. Com.....	495
(Bio.) Stubbs' New Servants. Com.....	501
(Pathe) Washington Relics.....	1000
(Selig) The New Faith. Drama.....	1000
(Kalem) Cattle Herder's Romance. Drama.....	1000

(Lubin) His Birthday. Com.....	630
(Lubin) Foxy Izzy. Com.....	315

July 4, 1911.

(Vita.) The Latent Spark. Drama.....	...
(Edison) The Price of a Man. Drama.....	1000
(S. & A.) Swat the Fly. Com.....	472
(S. & A.) A Hungry Pair. Com.....	528
(Selig) The White Medicine Man. Drama.....	895

(Gau.) Saving the Standard. Drama.....	835
(Gau.) The Cuttlefish. Educ.....	165

July 5, 1911.

(Edison) Polish the Pie. Com.....	500
(Edison) Trading His Mother. Com.....	500
(Pathe) Birds in Their Nests.....	462
(Pathe) The Hair Tonic Works. Com.....	413
(Kalem) The New Cook. Com.....	980

(Vita.) In Northern Forests. Drama.....	1000
(Eclipse) Ancient and Modern London. Scenic.....	530

(Eclipse) Boys Will Be Boys. Com.....	470
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July 7, 1911.

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July 8, 1911.

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## LETTERS AND QUESTIONS

Answered by "The Spectator."

## Who's Who and What's What.

**I. E. H., Brooklyn, N. Y.:** The part of the Human Tiger in the film of that name (Ambrosio) was taken by a lady whose name is not available, as the film was made in Italy. The banker and his daughter in *Weighed in the Balance* (Thanhouser) were Frank Crane and Julia M. Taylor. The detective in *Pinkerton Man* (Powers) could not be ascertained.

**Picture Fan, Torrington, Conn.:** The number of reels to a show varies from three to six. You appear to be getting the inside limit in your town. Titles and captions, as you say, should be clearly shown to be of any use—the same with letters. You say you prefer Maurice Costello to Arthur Johnson as a leading man. Fortunately there is a growing number of favorite actors and actresses, so that everybody can be satisfied.

**Reader, Robinson, Ill.:** The young lovers in *Pressed Roses* (Imp.) were King Baggot and Florence Lawrence. The two leads in *Auld Robin Gray* (Vitaphone) were William Shea and Miss Turner. You put up quite an argument why your question about Biograph players, because they are old ones, might be answered, but the line has to be drawn somewhere, and in this case it reaches from the beginning of time to the end of eternity.

**Marion Clark, New York:** The lion that was shot in *Belg's Back to the Primitive* was a real lion and no illusion. It had been condemned to death by its owners on account of age and bad temper, so it is said.

**Alexander Moren:** The "count" in *The Wager and the Wage Earners* (Edison) was William Bechtel. It was, indeed, a fine piece of work, as you say.

**H. L. D., Gloucester, Mass.:** Teft Johnson played the father in *Winning the Stepchildren* (Vitaphone).

**Louis Dudley, Nashville, Tenn.:** The daughter in *Welcome of the Unwelcome* (Vitaphone) was Grace Lewis. Personal addresses are not furnished.

**Richard Wallace, of Brooklyn, asks:** "Why is it that the Biograph can put on pictures with knife fights, duels and murders?" Then he answers his own question (saying *The Spectator* the trouble) by declaring that it is because Biograph pictures differ from many others as much as a Roman production differs from an Al. Woods melodrama. "One would as soon think of criticizing Hamlet for murdering Polonius and the king," he adds, "as to criticize the two deaths in *A Roman Tragedy*," which he declares to be "art of the highest kind." Mr. Wallace thinks the Biograph director is "the Belasco of moving pictures," a statement that has been made before. He also has a good word to say for Charles Kent, of the Vitaphone.

**Ruth Carnes, of Oklahoma, Okla.,** thinks "Miss Turner has the most bewitching smile and beautiful eyes" she has ever seen. She admits, however, that Florence Lawrence is "a dear," and that Mary Pickford, Alice Joyce, and Mabel Normand are "good," but they do not class up with Miss Turner.

**"An Admirer,"** Washington, D. C., finds his chief enjoyment of a busy week, the reading of *The Misanthrope*. He thinks *The Misanthrope* criticisms are "as fair as can be," which is pretty good praise when we consider that "An Admirer" is so conscientious and conservative that he hesitates to pick any one motion picture actress as superior to the others. His seven favorites are Mary Pickford, "God love her!"; Florence Turner, Mary Fuller, Gene Gauntier, and a leading lady with Selig—Miss Williams, perhaps. Miss Turner's portrait was in *The Misanthrope* of May 17.

**Hattie Lee Mayer, of Vicksburg, Miss.,** asks if Miss Turner was ever on the stage before going into picture work, her reason for asking being that she thinks Miss Turner's work is "theatrical and amateurish," which she admits will be considered rank heresy by many. Yes, Miss Turner was on the stage. This writer also mentions the lady's coat of wonderful cut that a reader recently referred to. "I have noticed this same coat," she says, "and it is worn by one of the most winsome and talented actresses before the camera." Why not tell us her name?

**B. N. Slater, of Donaldsonville, La.,** questions the historical correctness of the Venetian roll shade or screen on a window in the bedroom scene in *Tale of Two Cities*, where the old Marquis is murdered by the French peasant. He wants to know if such window shades existed at the time represented. Let *Misanthrope* readers answer this question: it will give them something to talk about besides who are their favorite actresses.

**"An Admirer,"** of Meridian, Miss. (this is the third admirer this week: have to limit the use of this term or give out numbers), writes to ask some Biograph questions. Oh, dear, must we go all over this thing again? Now, if the Biograph would only call off the embargo and give us a chance to tell the names of their players there would have to be at least two more pages added to *The Misanthrope* picture department.

**Phil M., of St. John, N. B.,** comes back with more discussion of the matter of tap-

ping out a message without an instrument, saying it "can't be did." Let's call it quits and take up something new to argue about.

**"Anxious,"** of Brooklyn, N. Y., who declares herself "an ardent admirer" (note the improvement over the ones above), writes to say that *The Misanthrope* is just fine. This jolly is a prelude, quite naturally, to a list of questions that occupy a page of foolscap. Some of these questions are of family relationships, which are not ascertainable; others must be deferred for want of information, and the remaining one will be answered now: The child in *The Child and the Tramp* (Edison) was Edna May Welch. "Anxious" thinks that Florence Lawrence and King Baggott are the "two stars" of the pictures.

**"A Well Wisher,"** writing from Chicago, awards the palm among the producing companies to the Vitaphone, with Van Dyke Brook as the leading artist. He thinks that Edison and Gaumont come next and that Biograph has deteriorated and is now only "a clearing house for the wig and beard factories of the metropolis." The matter of beards has evidently got Mr. "Well Wisher's" goat, for he devotes three pages to a roast of Biograph make-up.

## INDEPENDENT FILM RELEASES.

June 26, 1911.

	Feet.
(Amer.) <i>The Actress and the Cowboys</i> .....	1000
(Amer.) <i>Bay of the Intemperance</i> .....	950
(Imp.) <i>Love Is Best</i> , Drama.....	1000
(Eclair) <i>Death of Don Juan</i> .....	950
(Yankee) <i>His Romance</i> .....	950
(Champion) <i>War and the Widow</i> .....	950
Drama.....	950

June 27, 1911.

(Bison) <i>An Indian's Love</i> .....	950
(Powers) <i>Summer Madness</i> .....	950
(Powers) <i>Only the Master Shall Judge</i> .....	950
(Thanhouser) <i>Counting Across the Court</i> .....	950

June 28, 1911.

(Reliance) <i>Trials of an Immigrant</i> .....	950
(Champion) <i>Boy Scouts to the Rescue</i> .....	950
(Solax) <i>A Fascinating Widow</i> , Com.....	950
(Ambrosio) <i>Sixtus the Fifth</i> .....	950
(Nestor) <i>The Gunfighter</i> .....	950

June 29, 1911.

(Amer.) <i>A Western Wolf</i> .....	1000
(Imp.) <i>The Little Leader</i> , Drama.....	1000
(Italia) <i>The Gentleman Fireman</i> .....	1000
(Rex) <i>Securing Evidence</i> .....	1000

June 30, 1911.

(Lux) <i>Shortsighted Miss Prim</i> , Com.....	425
(Lux) <i>Bill Determines to Go</i> , Com.....	455
(Thanhouser) <i>Lorna Doone</i> .....	455
(Yankee) <i>The Angelus Bell</i> .....	455
(Solax) <i>Greater Love Hath No Man</i> , Drama.....	455

July 1, 1911.

(St. Northern) <i>The King's Favorite</i> .....	455
(Italia) <i>Foolishhead</i> , Walter.....	455
(Powers) <i>The Question</i> .....	455
(Reliance) <i>The Orphan</i> .....	455

## KINEMACOLOR CORONATION FILM.

The first installments of the Kinemacolor coronation film have arrived in this country and are being exhibited at the company's exhibition rooms. These include the Review of the Troops by King George and Emperor William of Germany, the Investiture of the Prince of Wales with the Order of Garter, and others. A picture of the Olympic, the giant greyhound, sailing out of New York Harbor, is also on exhibition. To one accustomed to the usual colored film these pictures will prove a revelation. There is no blurring, overlapping or flickering, but the colors and picture stand out in clear and vivid relief.

Unlike other pictures of this ceremony, this picture has been taken primarily for the British government, so it is said, as a record of this coronation. The Government, it is explained, has simply conceded the right to Charles Urban to exhibit the pictures publicly. Cameras under military escort will be placed at all possible points, obtaining two and three views of the same scene. Among the unusual features not open to general view will appear the carrying of the crown jewels from the Tower of London to Westminster Abbey by the Archbishop of Canterbury. During this event it is said no civilian was permitted on the streets nor was any door or window allowed to be open. As the actual crowning took place in a particularly secluded and dark spot, the King and Queen after this ceremony were photographed in a more open light. From the foregoing it may be readily seen that this picture should be decidedly exceptional in its scope.

The entire forty days' festivities, wherein King George is officially crowned King of England, Emperor of India and Lord of All the Colonies in the British Empire, will be thoroughly photographed, not only in England, but in the respective colonies involved. The film will comprise, it is claimed, about 350,000 feet of negative, making a three or four hour programme, or, at the rate of three reels per day, for a period of ten days.

## MOTION PICTURE NOTES.

**J. W. Greely, of the Big Nickel Company,** at Portland, Me., has disposed of his interest in the Big Nickel Theatre, as his duties as manager of

the Portland demand all his attention. The Nickel is doing very large business under the direction of Manager Green. The Pavilion at Greenwood Gardens, Peak Island, opened 15, under the management of Nick McGilvary, of Providence, R. I. It will be devoted to pictures and dancing.

Good business is reported by Manager S. M. Davidson, of the Loric, at Binghamton, N. Y. Manager T. W. Logan, of the Majestic, at London, Ont., is having extensive alterations made to his house: the seating capacity will be increased by nearly 300. A new cooling plant is to be installed and other improvements, including redecorating, will make it even more attractive than before. A good line of films, well presented, with from one to two good vaudeville acts, frequently draws capacity, but business is always good.

That the moving picture can be used for other than purely amusement purposes is interestingly demonstrated by Superintendent Thompson, of the State Normal School, at Pittsburg, Mass., as on 20, the first exhibition was given in connection with the regular school work, the services of Chief Operator Frank J. Charlton, of St. Hilson, have been secured to supervise the projection end. This new departure of Superintendent Thompson's is being watched with interest by the heads of various educational institutions in this vicinity.

The Empire Moving Picture House, at Winchester, Va., has been thoroughly remodeled, the stage made twice as large, the general appearance of the interior has been made to resemble a roof-garden, and in the future vaudeville acts and stock companies will be seen besides the high class of pictures which have always been shown here. J. H. Henry, the proprietor and manager, is to be much congratulated on his enterprise, and is being rewarded by large business.

At Willimantic, Conn., much interest was manifested in the Abernathy Kids at the scenic June 19-24, on account of the boys' visit to this city last summer, and the Panama Canal in 1911 at Bilson was doubly interesting, as young men from this city are employed there; enormous business at both houses.

At Hannibal, Mo., the New Star, the Majestic, and the Goodwin had only fair patronage, on account of the hot weather; pictures and bills good June 19-17.

The Royal Moving Picture Theatre, of St. Joseph, Mo., has installed an immense glass mirror on which to project their pictures instead of the customary white curtain. This brings out all detail much clearer, and in the second curtain of the kind in operation in this part of the country. This mirror weighs 2,500 pounds.

The New Marvel, at Frederick, Md., opened June 14; business fair.

At McAlester, Okla., Manager John De Florin has changed to Licensed films, and reports good patronage. The Yale, under direction of A. C. Brown, is as popular as ever with vaudeville and picture offerings.

At Belfast, Me., good business continues at the Grand House and Star Theatre. The Tale of Two Cities drew well June 5, 6. The Star has an orchestra one night in the week, and is packed to overflowing.

The Clem Theatre, a picture house, located in the business part of Niagara Avenue, Niagara, Wash., was opened on June 3 by John H. Cammer, owner and manager of the Casino Theatre. The house seats 400. The musical equipment consists of a pipe organ with chimes and voice attachments, a baby-grand piano, and several mechanical features.

## VAUDEVILLE.

The bill at the Victoria Roof this week comprises Princess Rajah, Trizie Frigana, the Grecian Temple of Mystery, Travato, Anna Chandler, Dick McKay and Cantwell, Ernest Pantier, Troupe, Ellis and McKenna, Bedini and Arthur, Joe Jackson, Will Boehm's Five Athletic Girls, Harry Tuda, the Ringlings, Ryan and Tucker, Jones and Lyle, and motion pictures.

At the Fifth Avenue Theatre this list is offered: Sumiko, Susanne Rocamora, Bert Coote and company, Dolan and Lenhart, James Diamond and Clara Nelson, La Toy Brothers, Weston, Fields and Carroll, Asaki Brothers, and motion pictures.

The New Brighton Theatre, at Brighton Beach, has on its bill this week Kit Carson, Billy Watkins and Williams Sisters, Little Lord Roberts, Blossom Raley, Ed Gallagher and Al. Shean, the Bell Family, Conroy and Le Maire, Amelia Stone and Armand Kallon, Cliff Gordon, Dorian's Bounding, Acrobats, and photo play.

The bill at the Brighton Beach Music Hall includes Frank Keenan, Six Musical Cuttys, James J. Corbett, Louis Reinhard's Rhythmists, and seven other acts.

## TRIALS OF THE PROFESSION.

The final performance of Grand Opera at Daly's Theatre on June 24 was clouded by a sad incident. At the end of the second act the musicians refused to play unless their salaries were immediately forthcoming. As the managers had nothing to pay them with, the opera ended then and there. Robert Robertson, manager of the house, in a brief speech to the audience explained that they could have their money back at the door, an offer which they accepted.

A similar experience was narrowly averted at the Herald Square Theatre on the same evening, when the company of *The Chorus Girl* demanded cash in hand for value received. The play finally proceeded and the stage wardrobe was later offered as payment. A final adjustment will be made to-day. Meanwhile the play has closed its run.

## THE BABY IN THE HOUSE.

M. Milton Sills met his wife and was introduced to his daughter when the *Minnehaha* came into port on June 19. Mrs. Sills was formerly Gladys Wynne, who met and married Mr. Sills while they were both playing in *The Servant in the House*. Mr. Sills this year had a role in Jules Eckert Goodman's play, *Mother*, so could not go abroad with his wife. His child was born in England. The family will now go to Cleveland, where Mr. Sills will play in *Summer stock*.

## AMATEUR NOTES

The County Chairman was presented by De Pauw seniors at Greencastle, Ind., on June 13. It was given in Meharry Hall with the following cast: B. B. Nicholson, B. C. Mitchell, James Voyce, Harvey B. Hartsock, P. C. O'Haver, P. P. Jordan, D. Y. Cornelius, Claud L. Peake, Coke Laine, Roy R. Dewey, Taylor Ashbury, G. A. Manning, Cecil Appleman, C. E. Appleman, Forrest E. Rohl, R. T. Hudson, Lura E. Davis, Blanche Stillson, Claudia Armstrong, Edna Bence, Zulah Shumma, and Bernice C. Church.

The Knight of the Burning Pestle was played at Yale by the University Dramatic Association on June 17.

The Bridgeton Athletic Association presented *Fald in Pull*, with a cast of local amateurs, at the Criterion Theatre, Bridgeton, N. J., on June 14. In the cast were J. Ogden Lummis, Mrs. William G. Woerts, Frank D. Muddford, Ewalt Richman, Ada Riley, Jennie Deal, Clyde Mires.

The Junior Dramatic Society of Brooklyn gave a performance on June 20 of *The Sleeping Beauty*. Those taking part were Andrew J. Torre, Joseph E. Mauceri, Frank P. Bounora, Marie T. Torre, Celestina A. Briganti, Julia G. Nicoletto, Anna Attanasio, Sadie B. Torre, Josephine H. Vollaro, Marie M. Demott, Emma M. Corrado, Lillian B. Vollaro, Bridgett A. Rosse, Sadie M. Touhey, Susanna F. Ledermann, and Mary Brady.

Queen Zephra, produced at the Lyric Theatre, Calgary, Alta., by Harry Booth and A. C. Barnsdale June 12 to 17, with two hundred local people, is reported to be the best thing of the kind ever done there and pleasing to everybody. Principals were Irene Love, Miss Kelly, Miss Jardine, Z. D. Stanley, George Forbes, Messrs. Allan, Leonard and Walsh.

## ENGAGEMENTS.

Ina Claire, late of Jumping Jupiter, has joined the Folies Bergere forces as a featured principal, appearing in both revues and doing her impersonations.

Harry Cooper, of the Empire City Quartette, will be among A. H. Woods's long list of comedians the coming season. George Thatcher will also be under the Woods's management, having been engaged to play the darkey with Dustin and William Farum in *The Littlest Rebel*.

Frederick Macklyn will play the role of Harry Mallory in the Boston company of *Excuse Me*.

A. H. Woods will import fifty midgets from Europe for his production of *Little Nemo*.

## MELLINGER-BUCH.

F. P. Mellinger, junior member of the firm of Mellinger Brothers, proprietors of the New Maryland Theatre, Cumberland, Md., was married on June 21 to Alice Elizabeth Buch, daughter of Mrs. Emma Augusta Buch, the well-known elocution teacher, formerly of Reading, Pa., now of Philadelphia. Miss Buch has been identified extensively with amateur theatricals throughout the country and held an enviable position in this line of work.

## Died

**GAUSBACHER.**—Dr. Josef Gausbacher, in Vienna, aged 82.  
**GOUDY.**—Helene Goudy, in Paris, recently.  
**HAWLEY.**—Frank V. Hawley, on June 18, in New York, aged 50.  
**KRES.**—Anna Kres, on June 22, in Ohio River, near Cincinnati.  
**KLEIN.**—Bruno Oscar Klein, on June 21, in New York, aged 53.  
**PHILLIPS.**—Mrs. Marguerite J. Phillips, at Lagrange, Ga., on June 22, aged 82.  
**SANTLEY.**—Thomas M. Santley, drowned in New York, on June 20, aged 24.  
**WILSON.**—Benjamin Lee Wilson, on June 23, in New York Hospital, aged 43.

## Battled

**MELLINGER-BUCH.**—F. P. Mellinger to Alice Elizabeth Buch, at Philadelphia, Pa., on June 21.  
**MOTTL.**—FARNSENDER.—Felix Mottl and Fraulein Farnsender, in Munich, Germany, on June 23.  
**PONTIUS-DE CLARK.**—August E. Pontius and Lillian De Clark, in New Haven, Conn., on June 24.  
**PROCTOR-LYON.**—Frederick F. Proctor, Jr., and Mrs. Georgia Antoinette Lyon, at Stamford, Conn., on June 12.  
**ROWE-LAWRENT.**—Harry E. Rowe and Hedda Lawrent, on June 15, in Detroit, Mich.  
**WOOD-GREATREX.**—Sir Henry J. Wood and Miss Greatrex, on June 19, in London.

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